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BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

a

PIANO RECITAL

MAXINE CAMERON

STUDENT OF PAUL C. POLLEI

8:00 p.m.
Thursday, October 29, 1964

Recital Hall
Harris Fine Arts Center

PROGRAM

I. Three-part Invention in d minor - No. 4 ..... Bach
Three-part Invention in b minor - No. 15 ..... Bach

II. Sonata in c minor, opus 10 - No. 1 ..... Beethoven
Allegro molto e con brio
Adagio molto
Prestissimo

III. Five Nocturnes ..... Francis Poulenc
a. C major (1929)
b. Bal de jeunes filles (1933)
c. Bal Fantome (1935)
d. Eb major (1935)
e. Coda (1938)

IV. Concerto in d minor for piano and orchestra, K. 466 ..... Mozart
Allegro
Romanze
Rondo
Arthur Barnes - Second Piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday November 4, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 15

PROGRAM

I

Overture, op. 34 ..... Schubert
Susan Smith, *piano*
Wynette Lewis, *piano*

II

Und ob die Wolke, from *Der Freischütz* ..... von Weber
Wie nahte mir der Schlummer, from *Der Freischütz* ..... von Weber
DeAnne Brown, *soprano*
VerLynn Roberts, *piano*

III

Sonata for Two Bassoons (First Movement) ..... Mozart
Duane E. Perry, *bassoon*
Jess Read, *bassoon*

IV

La Traviata (Act 3) ..... Verdi
Violetta ..... Gywn Howell
Alfredo ..... Len Purnell
Germont ..... Nick Shumway
Doctor ..... Walter Rudolph
Annina ..... Lynn Blackmun
Gary Fisher,* *conductor*
Diane Perry, *piano*

*Graduate assistant, opera

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Thursday, November 5, 1964

Recital Hall, Harris Fine Arts Center

(1964-65 Series, No. 16)

PROGRAM

Trio Sonata in F, op. 3 no. 1 ..... Corelli
Grave
Allegro
Vivace
Allegro

Wayne Wood, *violin* — Mary Beth Hansen, *cello*
Virginia Philips, *violin* — Mary Alice Collier, *harpsichord*

Symphony No. 1 in D ..... Haydn
Presto
Andante
Presto

CHAMBER ORCHESTRA

INTERMISSION

Serenade No. 10 in Bb, K. 361 ..... Mozart
Largo-allegro molto
Menuetto
Adagio
Menuetto
Romanze: adagio
Theme with Variations
Rondo: allegro molto

WIND ENSEMBLE

PERSONNEL

CHAMBER ORCHESTRA

Ralph G. Laycock, *conductor*

Violins
Valoy Christensen
Wayne Wood
Kathy Young
Theresa Sanders
Wynette Jones
Larry Shumway
Anne Workman
Myra Palmer

Violas
Dan Blakeslee
Terry Hill

Cellos
Dorothy Witt
Cheryl Schow
Jeanene Lamm

Contrabass
David Ward

Oboes
Martha Craig
Jerol Clark

Bassoon
Jesse Read

Horns
Yeo Bai Lee
Richard Lacey

Harpsichord
Diane Bastian

WIND ENSEMBLE

Darrel W. Stubbs, *conductor*

Oboes
Jerol Clark
Jean Hall

Clarinets
David Randall
Judy Asay

Alto Clarinets
Ed Biggs
David Jensen

Bassoons
Jesse Read
Carol Dixon

Contra Bassoon
Duane Perry

French Horns
Rick Lacey
Mark Collier
Susan Burke
Richard Henry

COMING MUSICAL EVENTS

Nov. 12-13	Symphony Orchestra—Oratorio Choir Concert
Dec. 2	Concert Band Concert
Dec. 7	Chamber Music Concert

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday November 11, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 17

PROGRAM

I

French Suite No. 2 in c minor ..... J. S. Bach
William Laycock, *piano*

II

Here Amid the Shady Woods ..... Handel
Iris ..... Wolf
Leah Waddell, *soprano*
JoAnn Taylor, *piano*

III

Serenade for the Doll ..... Debussy
Emma Jo Bascom, *piano*

IV

The Rose and the Nightingale ..... Rimsky-Korsakov
The Time for Making Songs Has Come ..... Rogers
Martha Craig, *soprano*
Kaline Rawlinson, *piano*
Sue Ann Elliott, *flute*

V

Piece V ..... Cesar Franck
Jerry Clark, *oboe*
Jean Hall, *piano*

VI

Fantasy in F Major ..... Sol B. Cohen
Ronald Knudsen, *french horn*
Susan Smith, *piano*

VII

Petite Suite ..... Debussy
Mary Alice Collins, *piano*
Roy Hills, *piano*

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

SYMPHONY ORCHESTRA

Dr. Crawford Gates, Conductor

ORATORIO CHOIR

Dr. Ralph Woodward, Director

8:15 p.m.

Thursday, November 12, 1964

Friday, November 13, 1964

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, Nos. 18-19)

PROGRAM

Egmont Overture, op. 84 ..... Beethoven

Symphony Orchestra

Adagio for Strings ..... Barber

Symphony Orchestra

Hungarian March (from Damination of Faust) ..... Berlioz

Symphony Orchestra

INTERMISSION

Symphony No. 9, in D minor, op. 125 (choral) ..... Beethoven

Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio Molto
Presto: Allegro ma non troppo

Margaret Woodward,* *soprano*
Beryl Smiley,* *alto*
Brandt Curtis,* *tenor*
Ralph Woodward,* *bass-baritone*

Symphony Orchestra
Oratorio Choir

*Faculty

PROGRAM NOTES

Egmont Overture, op. 84 ..... Ludwig van Beethoven

This concert overture was composed in 1810, upon commission of the impresario, Hartl, who had determined to produce plays at the two Vienna Court theaters, using chiefly works by Schiller and Goethe, and employing music. Beethoven was assigned to do Goethe's *Egmont;* Adalbert Gyrowetz, a composer who enjoyed a great deal of popularity at the time, was given Schiller's *Tell* as a vehicle to set to music. The latter work, according to contemporary accounts, seems to have met with success; Beethoven's composition, however, is not mentioned in any extant articles of the time. Nonetheless, it is an unquestioned masterpiece, and one of the most frequently found works on present-day orchestral programs, offering as it does poetic as well as dramatic elements to the listener.

The drama itself is concerned with the tyranny of the duke of Alba over the citizens of Brussels and with the place Egmont fills as a symbol of courage in the face of opression. Although there is no specific program given for the work, the elements included—the character of the hero, the emotional aspects of the drama, and the triumphant final section—give every indication that one is its basis. After a short, slow introduction, *sostenuto ma non troppo, the* main body of the overture develops, *allegro,* starting with the first theme in the strings and proceeding thence to the woodwinds. The second theme, based upon two measures of the sarabande theme of the introduction and seeming to represent by its nature a reference to the Spanish elements of the drama, enters *fortissimo* in the strings and has as its antithesis a triplet in the woodwinds. The coda, which begins *pianissimo,* ultunately sounds the *symphony of victory* in a crashing, tumultuous climax to the work.

Adagio for Strings ..... Samuel Barber

Little need be said about this eloquent example of Barber's lyric gifts, except to trace its origin to the slow movement of his String Quartet, op. 11. The popularity of this expressive setting has proven so great that the work from which it was excised and arranged into the present piece for string orchestra has been largely neglected of late. The orchestral arrangement was made in 1936, and submitted, along with the *Essay for Orchestra,* to Toscanini for his examination. Toscanini, however, returned the scores to Barber without comment, and the unhappy composer began to search for other conductors who might be interested in performing one or both of the works. As it turned out, however, Toscanini had memorized them both, and performed them on Nov. 5, 1938, having asked to see the scores again only a day before the first rehearsal. This was, of course, but the beginning of innumerable hearings of this remarkably succinct and seemingly flawless composition. It is a prime example of Barber's ability to remain aloof from the ferment of the 1930's in the world of music and to state simply a contemplative idea of great beauty.

Symphony No. 9, in D minor, op. 125 ..... Ludwig van Beethoven (with final chorus on Schiller's *Ode to Joy*)

Much has been said and written about the stupendous last symphony of Beethoven. The master, always a slow and painstaking workman, took even more than the usual length of time in its preparation. We have sketches for the first three movements dating back as far as 1812. Active work began in 1817; its completion was achieved in 1826; and its publication took place the next year. But his vision of the finale existed as early as 1793, when he expressed his intention of setting Schiller's *Ode to Joy* to music. However, the idea of using this chorus as the final movement of the symphony probably came to him in the course of his writing, since preliminary sketches of a purely instrumental finale exist. In any case, the inclusion of a choral movement in a symphony is an idea which found champions in such people as Richard Wagner, who, in his reverence for Beethoven and in explanation of his own concept of an amalgam of human and instrumental voices, pointed to it as the culmination of all the striving of Beethoven toward the ultimate in sound, and as the apex of all the earlier composer's creativity. This would, of course, negate the viewpoint that the final quartets are among the most sublime creations of not only Beethoven, but of all composers. Nevertheless, tht monumental work which ultimately resulted from Beethoven's pen, while criticized by many as being impossible to perform because of the excessive demands placed upon its participants, particularly the singers, remains an exciting challenge to the musician and a thrilling experience not only to him but to the auditor. It is almost as it Beethoven feels complete contempt for human limitations—his only concern is the achievement of his musical and aesthetic demands.

The content of Schiller's *Ode,* with its appeal for universal joy and brotherhood, must have been particularly appealing to the composer, whose pantheistic concepts of human relationships are well known. And even though the choral section does not occur until the final movement, the first three movements point inevitably toward it, for, although some of Beethoven's most sublime composition occurs in the earlier sections, they are incomplete without it. The first movement begins *Allegro ma non troppo,* in D minor, but the main theme does not occur in its true character until sixteen measures later. A continuous melodic development takes place, with a subtle avoidance of dominant-tonic cadences providing an attitude of inexorable progress, and giving a certain restless, relentless directionality to the movement which is unique in the literature.

The scherzo, built on three main themes, comes second instead of third, as is usually the case, and is a complete sonata-allegro form. The entire section is based largely on short motives and fragments of diatonic scales, but the mastery with which Beethoven handles this somewhat meager material is tremendous. The third movement, an *adagio,* is a set of variations on a double theme, and is a model of serenity and melodic beauty, all of which provide a marked contrast to the final movement, set *Allegro assai,* and including four versions of the main theme in D Major. This has its first appearance in the striking introduction which is in recitative style, and it pervades the entire movement. Beethoven's own words introduce the choral section, as the bass soloist sings, "Friends, not these tones; rather let us sound more pleasant and joy-filled ones." The chorus and quartet then take turns in presenting the first three stanzas of the *Ode,* and at its culmination, as Homer Ulrich says, "All discussion about the vocal difficulty, the impracticability of the form employed, the looseness of the form itself—these fall into insignificance beside the grandeur of the conception here set to music. Beethoven wrote not for his time, nor yet for ours; but for a far-distant future."

Dr. Ralph Woodward

TRANSLATION

Fruede, schoener Goetterfunken,
Tochter aus Elysium,
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brueder,
Wo dein sanfter Fluegel weilt.

Joy, thou source of light immortal,
Daughter of Elysium,
Touched with fire, to the portal
Of thy radiant shrine we come.
Thy pure magic frees all others
Held in Custom's rigid rings;
Men throughout the world are brothers
In the haven of thy wings.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, we auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

He who knows the pride and pleasure
Of a friendship firm and strong,
He who has a wife to treasure,
Let him swell our mighty song.
If there is a single being
Who can call a heart his own,
And denies it—then, unseeing,
Let him go and weep alone.

Freude trinken alle Wesen
An den Bruesten der Natur;
Alle Guten, all Boesen
Folgen ihrer Rosenspur.
Kuesse gab sie uns und Reben,
Einen Friend geprueft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Joy is drunk by all God's creatures
Straight from earth's abundant breast;
Good and bad, all things are natures,
And with blameless joy are blessed.
Joy gives love and wine; her gladness
Makes the universe her zone,
From the worm that feels spring's madness
To the angel near God's throne.

Froh, wie siene Sonnen fliegen
Durch des Himmels praecht'gen Plan,
Laufet, Brueder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as when the suns run glorious
Through the deep and dazzling skies,
Brothers, run with shining eyes—
Heroes, happy and victorious.

Seid umschlungen Millionen!
Diesen Kuss der ganzen Welt!
Brueder, ueber'm Sternenzelt
Muss ein lieber Vater Wohnen.
Ihr stuerzt nieder, Millionen?
Ahnest due den Schoepfer, Welt?
Such' ihn ueber'm Sternenzelt!
Ueber Sternen muss er wohnen.

Millions, myriads, rise and gather!
Share this universal kiss!
Brothers, in a heaven of bliss
Smiles the world's all-loving Father.
Do the millions, His creation,
Know Him and His works of love?
Seek him! In the heights above
Is His starry habitation!

ORCHESTRA PERSONNEL

Dr. Crawford Gates, Conductor

First Violins

Karen Lynn*
Erlyn Gould
Linda Green
Valoy Christensen
Gary Lundell
Patty Cosseboom
Kathy Young
Kaye Priday
Diane Taylor
Sharon Hintze
Jeannie Hayes
Kathy Cundick
Mary Kay Belnap
Janice Morley
Anne Workman
Cherlyn Olson
Gayle Armundsen
Dinise Marshall
Linda Cropper
Teresa Sanders

Second Violins

Wynnette Jones**
Dale Johnson
Elaine Dennett
Rebecca Gehring
Myra Palmer
Vicki Stein
Carl Palmer
Carla Berry
Betty Jeanne Gunn
Ginny Philips
Mark Jasinski
Claudia Weaver
Kathy Davis
Mary Ellen Schofield
Margaret Simmons
Mary Madsen
Sue Bartschi
Janice Merkley
LaNita Larsen

Violas

Julia Lawrence**
Sandy Lamm
Dan Blakeslee
Terry Hill
Myrna South
M'Jean South
Coleen Smith
Richard Boyer

Celli

Janet Brunson**
Dorothy Witt
Cheryl Schow
Janenne Lamm
Mary Beth Hansen
Leta Boyer
Dorothy Smart
Pamella Rogers
Rose Mary Tweedie
Michael Walter
Kathy Bird

Bass

David Ward**
Susan Woods
Bea Goff
Diana Claire DeArman

Flutes

Diane Bastian**
Nancy Hart
Cheryl Beck
Sue Ray

Oboes

Martha Craig**
Jean Hall
Jerol Clark
Aric Johnson

Clarinets

David Randall**
Emil Geddes
Judy Asey
Blaine Curtis

Bassoons

Duane Perry**
Carol Dixon
Jesse Read
Milton Walters

French Horns

Richard E. Ballou***
Yeo Bai Lee*
Arthur Cummings
Sue Burk
Rick Lacey
Patti Smith
Mary Collier
Wayne Davis

Trumpets

Tracy Rollins**
Ron Keith
Gaylord Durland

Trombones

John Ward**
Richard Ross
Richard Boyer

Tuba

Steven Hicks

Timpani

Craig Paxman

Percussion

Robert Campbell**
Karen Baird
Andrew Barnum

Harp

Carolyn Paxman

*Concert Mistress
*Principals
***Faculty

ORATORIO CHOIR PERSONNEL

Dr. Ralph Woodward, Director

Ahlstrom, Paul
Alers, Perry
Anderson, Bonnie
Andrews, Margarette
Babcock, Mary
Baer, Bonnie K.
Ballard, Lynn
Balmforth, Sheila
Bartholomew, Fae
Barton, Gordon
Bates, Carol
Baugh, Judy
Bennion, Kathrine
Birch, Glenn L.
Breinholt, Mark F.
Call, Lois
Call, William
Carpenter, Kay
Carroll, Raymond
Chapman, Lynette
Chiapella, Jean
Christty, Larry R.
Clark, Jill
Collins, John B.
Cook, Kathryn
Culbertson, Cathy
Dawson, Maria
Denkens, Elaine
Dinger, Marilyn
Donohe, Ben
Dunn, Kathleen
Ebeling, Nina
Elliott, Larry
Elliott, Sue Ann
Ellis, Mary Elizabeth
Erickson, Jennifer
Facer, Karen
Farr, Teresa
Frost, Jacqueline
Geeman, Ken
Gibb, Michael
Glazier, Connie
Goodson, Carol
Gouldine, Lee
Greer, Gilbert
Griggs, C. Wilfred
Hale, Lee
Halladay, Patricia
Halladay, Scott
Hamilton, Annie Bills
Hanks, Nancy
Hansen, Charles
Harding, Jay
Haws, Elaine
Higginson, Alzine
Hillard, Diane
Hindmarsh, Doug
Holland, Pat
Housekeeper, Arlen S.
Humphrey, Tim
Hunt, Linda
Hutchings, David
Jamison, Lowell Tyler
Jenkins, Cloy
Jensen, Don T.
Jones, Mardonne
Johnson, Elaine
Johnson, Kim
Judd, Julie
Keeler, Claudia
Kemp, Shari
Kest, David
Kidd, Sandra
Killion, Jonell
Knowlden, Pauline
Lott, Genni
Lowham, Janice Fay
Lundburg, Ann
Mace, Marlow D.
McBride, Leora
Merrill, Jeanne
Merrill, Toni Rae
Monson, Ralph L.
Moore, Garth
Nelson, Pat
Noyes, Geri
Ord, Ken
Packard, Joanne
Parker, Karen
Parker, Kathleen
Perrins, Sam M.
Peterson, James
Pettit, Peggyanne
Phelps, Peola
Pilker, Marda
Poole, Panela
Price, Kent H.
Ray, Beverly
Reber, Kenneth
Richardson, Ron
Roberts, Stephen K.
Rollins, Kerril Sue
Rose, Pamela
Sampson, Paul
Sagers, Carolyn
Severe, Kent
Sharpe, Mary Anne
Shedd, Robert T.
Shepard, Charles
Slater, Lou Burton
Stapley, De Anna
Steid, Mary Jane
Stewart, Keith
Stratton, Pauline
Strong, Wayne
Taylor, Tanya
Thornhill, Loahnna
Thornley, Linda
Tucker, Terry
Tuss, Cynthea
Waddell, Lea
Wagers, Sylvia
Westover, Susan
Williams, Jo Anna
Wilson, Janet
Wright, Barbara Jo
Wright, Max
Young, Clyn L.
Young, Sylvia

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday November 18, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 22

PROGRAM

I

Sonata No. 6 (C# minor) ..... Haydn

JoLane Laycock, *piano*

II

L'invitation au voyage ..... Duparc

Bon jour, Suzan ..... Delibes

Cynthia Williams, *mezzo-soprano*
Diane Bastian, *piano*

III

Sonata for Two Bassoons (First Movement) ..... Mozart

Duane E. Perry, *bassoon*
Jess Read, *bassoon*

IV

Polichinelle ..... Rachmaninoff

Shauna Knight, *piano*

V

Cleanse Thee, O My Soul From Sin ..... Bach
(St. Matthew Passion)

Alan Ord, *bass-baritone*
Susan Smith, *piano*

VI

Trio Sonata in F, op. 3 No. 1 ..... Corelli

Grave
Allegro
Vivace
Allegro

Wayne Wood, *violin*
Virginia Phillips, *violin*
Mary Beth Hansen, *cello*
Mary Alice Collier, *harpsichord*

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

ROBERT CUNDICK, *Organist*

in

FACULTY RECITAL

8:15 p.m.

Wednesday, November 18, 1964

Provo Tabernacle

1964-65 Series, No. 23

PROGRAM

Prelude and Fugue in C Major (Leipzig) ..... J. S. Bach

Three Chorale Preludes on
"Nun komm', der Heiden Heiland" ..... J. S. Bach

Ayre ..... Samuel Sebastian Wesley

Concerto in B minor ..... Meck-Walther

Allegro
Adagio
Allegro

Prelude on "Rhosymedre" ..... Ralph Vaughan-Williams

Sonatina (1963) ..... Robert Cundick

Moderato
Allegretto
Allegro energico

Chant de Mai ..... Joseph Jongen

Toccata ..... Leo Sowerby

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

REID NIBLEY, *Pianist*

in

FACULTY RECITAL

8:15 p.m.
Thursday, November 19, 1964

Concert Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 24

PROGRAM

Toccata in G minor ..... J. S. Bach

Fantasie in C Major, op. 17 ..... Schumann

Durchaus phantastisch und leidenschaftlich vorzutragen
Massig, durchaus energisch
Langsam getragen. Durchweg leise zu halten

INTERMISSION

Suite, op. 14 ..... Bartok

Allegretto
Scherzo
Allegro molto
Sostenuto

Barcarolle, op. 60 ..... Chopin

Three Etudes ..... Debussy

Pour les chromatiques
Pour les agréments
Pour les notes répétées

L'Isle joyeuse ..... Debussy

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday December 2, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 27

PROGRAM

I

Toccata in G. Major ..... J. S. Bach
Allegro
Adagio
Allegro e presto

Pat Brewer, *piano*

II

Trio Sonata in D ..... Niccolá Porpora
Adagio
Allegro moderato
Adagio
Gavotte: Allegro

Anne Workman, *violin*
Teresa Sanders, *violin*
Kathy Bird, *cello*
Mary Alice Collier, *harpsichord*

III

DEMONSTRATION

Topic:
Concert and Recital Deportment

Participants: Merrill Bradshaw
Reid Nibley
Ralph Woodward
Darrell Stubbs

This program is under the direction of Jacob Bos, coordinator of student recitals.

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

CONCERT BAND

Prof. Ralph G. Laycock, Conductor

WOODWIND QUINTET

Prof. Darrel Stubbs, Coach

8:15 p.m.

Wednesday, December 2, 1964

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 28)

PROGRAM

Toccata ..... Frescobaldi-Slocum

Psyché and Éros* ..... Franck-Harding

Fanfare-March ..... Nixon

Concert Band

Quintette in Eb Major ..... Reicha
Adagio-allegro
Minuetto
Allegro

Woodwind Quintet

Nancy Ann Hart, *flute* — Jerol Clark, *oboe*
David Randall, *clarinet* — Jesse Read, *bassoon*
Yeo Bai Lee, *french horn*

Meditation* ..... Schuller

Symphony for Band ..... Clark
Allegretto—vivace

Concert Band

INTERMISSION

Overture for Band* ..... Mendelssohn-Greissle

Divertimento for Band* ..... Bradshaw

Santa Fe Saga* ..... Gould
Rio Grande; Round-up; Wagon-Train; Fiesta

Concert Band

*These numbers will be performed by the Brigham Young University Concert Band at the national convention of the College Band Directors' National Association, December 18, 1964, Tempe, Arizona.

PROGRAM NOTES

Toccata ..... Frescobaldi-Slocum

Though employing a theme by the earlier composer, the piece has been "freely transcribed" by the twentieth century cellist and conductor Hans Kindler, so freely as to become almost a new composition. Earl Slocum has enriched the band's repertoire with a number of fine transcriptions.

Psyché and Éros ..... Franck-Harding

In Greek mythology the god Éros (Cupid) fell in love with a beautiful young mortal princess, Psyché, and they married. But only after many complications and tests of their love was he allowed to bring her, now made immortal, to Olympus to live. Franck's sensitive musical setting has been sympathetically transcribed by Austin A. Harding, one of the great pioneers in developing the modern concert band.

Fanfare-March ..... Nixon

The second portion of a two-movement work entitled "Elegy and Fanfare-March," this exciting piece is the work of a composer now at San Francisco State College. Together, they were adjudged the winner of the Original Composition Award in the Western Division of the College Band Directors' National Association in 1959.

Meditation ..... Schuller

Gunther Schuller, now teaching at Yale University, is one of the most respected of the younger American composers. In this work he explores the resources of the modern concert band, discovering for us new and interesting sonorities and harmonies. Judged the winner of the Original Composition Award in the North Central Division in 1963, it is one of six from which members of the CBDNA will select a national winner in December at the convention to be held in Tempe, Arizona.

Symphony for Band ..... Clark

The first movement was Mr. Clark's master's thesis as a composition major at Brigham Young University. After the addition of two other movements, the work has received performances on several campuses in the western states.

Overture for Band ..... Mendelssohn-Greissle

When he was fifteen years of age, Mendelssohn visited the resort of Doberan on the shores of the Baltic Sea. Enthused by a very competent wind band he heard there, he wrote the overture for performance on one of their concerts. In adapting it for the modern band, obsolete instruments have been replaced, but otherwise, it remains faithful to the original score.

Divertimento for Band ..... Bradshaw

This composition was composed during the fall of 1964, parts becoming available in mid-November. It is a single-movement work of rather difficult proportions. The title "divertimento" was chosen not so much from formal considerations as on the grounds that it started from a theme which had a "diverting" character. Dr. Bradshaw is in charge of the composition program and is co-ordinator of applied music at B.Y.U. He received his Doctor of Musical Arts degree from the University of Illinois in 1962 and has studied with Burrill Phillips and Robert Palmer. He is a member of Pi Kappa Lambda and the International Webern Society as well as many other professional organizations.

Santa Fe Saga ..... Gould

Santa Fe, in what is now New Mexico, was one of the first permanent white settlements in the New World, its founding in 1610 by the Spanish antedating the landing of the Pilgrims at Plymouth Rock by several years. Until about 1800, occasional missionaries, trappers, and prospectors were the only immigrants, but the opening of the Santa Fe Trail in 1821 brought freight wagon trains and settlers. Cattle-raising, mining and agriculture boomed and the valley of the Rio Grande was the cradle of much of the activity that has become the tradition of the American "wild west."

The "Saga" opens with a reminiscence of the early Spanish culture, but this is soon interrupted by the "Round-up" (to be played "brash and rowdy"). The crack of a whip identifies the "Wagon-Train" section, and a muted cornet solo signals the beginning of "Fiesta."

CONCERT BAND PERSONNEL

Piccolo
Susan Woods

Flutes
Nancy Hart
Helen Carey
Clifford Sorensen
Doris Christensen
Helen Gardner
Susan Woods
Marlene Harston
Evelyn Haslam
Margaret Geddes
Sue Ann Elliott

Alto Flute
Carol Bailey

Oboes
Martha Craig
Jerol Clark
Jean Hall
Terry Peterson
Sharla Dawn Ricks

English Horn
Jean Hall

Eb Clarinet
Edwin Biggs

First Clarinets
David Randall
Blaine Curtis
Emil Geddes
Judy Asay
Edwin Biggs

Second Clarinets
David Jensen
Karen Parker
Patricia Christensen
Willena Gowans
Jeanette Clark
Larry J. Larsen

Third Clarinets
Evan Dean Harrison
Don Reynolds
Carol Ann Walker
Lorene Warner
Jan Remley
Nancy Sidwell
Selma Ann Shingleton

Alto Clarinets
Lillis Whipple
George Taylor
Mary Hodge

Bass Clarinets
Bruce Sundrud
Linda Cantrell
Barry Holt
Mavis Molto

Contra-Bass Clarinet
Chuck Borough

Bassoons
Jesse Read
Carol Dixon
Mahlon Grass
Alex Sutherland

Alto Soxophones
John Cox
Gay Kennedy

Tenor Soxophone
Bill Bunderson

Baritone Saxophone
Douglas Keeler

Cornets
Douglas Wing
Tracy Rollins
Gaylord Durland
Robert Basinger
Alan Lacey
Bill Hassell
Elaine Fish
Ted Bandley
James Bailey
Mark Oldroyd
John Webster

Trumpets
Ron Keith
John Allen
Mike Mills

French Horns
Yeo Bai Lee
Richard Hill Lacey
Susan Burke
Linna M. Barton
Ronald Knudsen
Rita Fretwell
Richard Henry
John C. Taggart
Margaret Lee

Trombones
John Ward
Richard Ross
Cordell Chipman
Annette Kapp
Neal Burton
Charles Carpenter
Richard Bybee
Richard Boyer
Dellane Jessop

Baritones
Eugene Webb
James Brague
Brent Hayes
Roy Smith

Tubas
Steven Hicks
Wayne Jacobson
Ralph Clark
Gerald Giauque

String Bass
Grady Edenfield

Percussion
Robert Campbell
Karen Baird
Andrew Barnum
Dorothy Witt
Bruce Knowles
Lorin Squires

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

A CAPPELLA CHOIR

Dr. Ralph Woodward, Conductor

8:15 p.m.

CONCERT HALL

Friday, December 4, 1964

Franklin S. Harris Fine Arts Center

(1964-65 Series, No. 29)

PROGRAM

*For my soul delighteth in the song of the heart; yea, the song of righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.** (Doctrine and Covenants, Sec. 25, Verse 12)

I

Hosanna to the Son of David ..... Orlando Gibbons

O Magnum Mysterium ..... Tomas Luis da Vittoria

O great and wondrous mystery, by which God is made man!
O blessed virgin, chosen to bear our Lord Jesus Christ.
Alleluia!

Vamos al Portal ..... Francisco Guerrero

To the stable gate we go with amazement to see a young lad
Whose bright eyes shine so they light up the woodland,
The valley, and the mountain.
On the highest hilltop, I climbed up to see from whence cometh such a glorious radiance.
There was the young lad, along with his mother, the Virgin Mary, whose bright eyes shine so they light up the woodland, the valley, and the mountain.

Alles Was Odem Hat
(Motet No. I—*Singet dem Herrn ein neues Lied*) .... Johann Sebastian Bach

All that hath life and breath, praise ye the Lord, alleluia!

Continuo:
Jolane Laycock, *harpsichord*
Lynn Shurtleff, *cello*

II

Father Abraham, Have Mercy on Me (Dialogue) ..... Henrich Schütz

The Rich Man ..... Roger Miller, *bass*
Abraham ..... David Bowers, *tenor*
Lazarus ..... Wallace McCloy, *tenor*
1st Angel ..... Cheryl Lee Olsen, *soprano*
2nd Angel ..... Christina Politis, *alto*
Violins: Erlyn Gould Virginia Philips
Flutes: Nancy Hart Cheryl Beck
Continuo: Jolane Laycock, *harpsichord*
Lynn Shurtleff, *cello*

III

Three Songs, op. 104 ..... Johannes Brahms

Letztes Glück

Lifeless falleth leaf on leaf
Still and sadly downward streaming
All its hope ne'er to receive.
Lives the heart in springtide dreaming.
But abides one sunny ray
On the last wild roses blowing,
As oft one last happiness.
One last loving hope, the hopeless showing.

Verlorene Jugend

Every mountain ringing, all the wood a-tune,
Ah my youthful days, where are ye so soon?
Youth and tender boyhood, flown no more to fina;
Days of youth so charming, careless was my mind.
And I lost thee lightly, as if one took a stone,
And as idly hurling, into the stream has thrown.
Wended ere a stone from out the deepest sea;
Know with youth and boyhood that may never be.

Im Herbst

Autumn is sad, and when the leaves are falling,
Sinks too the heart, in troubled grief to lave
Still is the field, and flown to southwinds calling,
Are songsters still, as to the grave.
Drear is the day, and pallid clouds are veiling
The sunlight, as the spirit free,
Soon comes the night, then rest all powers empaling.
Oblivion falls on all that be.
Tender grows man; he sees the sun declining,
Divines that life, too, as the year, must close.
Moist are the eyes, but through the teardrops shining,
Outflows the heart, and holiest solace knows.

INTERMISSION

IV

Partita Piccola ..... Lex Van Delden

Preludio
Quasi Campanetta
Barcarolle
Danza
Postludio

Sopranos:	Carol Ann Torsak	Gayle Groo
Altos:	Jolane Laycock	Pamela Harrison
Tenors:	Michael Moody	Douglas Curran
Basses:	Gary Poore	Robert Keeler

V

Like as the Culver on the Barèd Bough ..... Halsey Stevens

Arbolucu, te sequeste ..... Carlos Chavez

Tree of sorrow, I bewail you,
With the fountain at your feet,
For your trunk is full of vigor,
And your foliage, love.

Praise the Lord ..... Paul Creston

Welcome, Yule ..... Ulysses Kay

*Wherefore, lift up thy heart and rejoice, and cleave unto the covenants which thou hast made.** (Doctrine and Covenants, Sec. 25 Verse 13)

*Music composed by Dr. Robert Cundick
The choir extends grateful appreciation to Dr. Cundick for composing the music for their theme.

PERSONNEL

Dr. Ralph Woodward, Conductor
Lynn Shurtleff, Assistant Conductor

Choir Officers

Dennis Miner, president — Christina Politis, secretary
Michael Moody, publicity chairman
Elaine Mecham, social chairman
Shirley Smurthwaite, dress co-chairman
Bill Kellogg, dress co-chairman
Emeren Reeder, historian
Richard Anthony, stage manager

Sopranos

Patricia Campbell
Kathie Cannon
Janice Clark
Marie Denning
Elizabeth Gammell
Beth Groberg
Gwyn Howell
Karen Humphreys
Elaine Mecham
Jeanette Nicolayson
Cheryl Lee Olsen
Karen Ottesen
Claudia Peacock
Janelle Riding
Cheryl Roestenburg*
Karen Smith
Shirley Ann Smurthwaite
Carol Ann Torsak
Gloria Van Dyke
Andrea Watkins

Altos

Bonnie Fae Anderson
Ilene Andrus
Kathe Callister
Ellen Carbine
Linda Coburn
Trudy Davidson
Gayle Groo
Pamela Harrison*
Linda Jensen
Arlene Jones
Shauna Knight
Jolane Laycock
Linda Marx
Heidi McKenzie
Carolyn Olsen
Christina Politis
June Stoddard
Nancy Wilcox

Tenors

Richard Anthony
Dave Bowers
Paul Broadhead
Wayne Cable
Douglas Curran
Richard Farr
Bill Kellogg
Terry Lamoreaux
Clyde Luke
Wallace McCloy*
Roger McFarland
Michael Moody
Brent Peterson
Martin Rasmussen
Donald Wescott
Rulon Wistesen

Basses

Lee Bahr
Karl Barton
Richard Clement
Tom Higbee
Bob Keeler
Nelden Maxfield
Roger Miller*
Dennis Miner
Gary Poore
Gordon Ridd
Dale Robertson
Theron Robeson
Nick Shumway
Lynn Shurtleff
James Smith
Ron Wickman

*Section Leaders

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Monday, December 7, 1964

Recital Hall, Franklin S. Harris Fine Arts Center

(1964-65 Series, No. 30)

PROGRAM

Variations on "La ci darem la mano" from
Mozart's *Don Giovanni* ..... Beethoven

Theme: Allegretto
Variation I: Allegretto
Variation II: L'istesso tempo
Variation III: Andante
Variation IV: Allegro moderato
Variation V: Moderato
Variation VI: Lento expressivo
Variation VII: Allegretto scherzando
Variation VIII: Allegretto giocoso
Coda: Vivace

Martha Craig, *oboe*
Jerol Clark, *oboe*
Jean Hall, *English horn*

Clarinet Quintet in A, K. 581 ..... Mozart

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Valoy Christensen, *violin*
Linda Green, *violin*
Julia Lawrence, *viola*
Janet Brunson, *cello*
David Randall, *clarinet*

INTERMISSION

Piano Quartet in C minor, op. 15 ..... Fauré

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Karen Lynn, *violin*
David Dalton,* *viola*
Vaughn North, *cello*
Anita Call, *piano*

* Faculty

This concert is under the direction of David Dalton, coordinator of chamber music.

Coming music events:

January 11, Faculty Chamber Music Concert

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday December 9, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 31

PROGRAM

I

Three-part Invention, A Major, No. 12 ..... J. S. Bach

Visions Fugitives, Op. 22 ..... Prokofieff
Nos. 1, 2, 3

Janet Pitts, *piano*

II

Zueignung ..... Strauss

Beau Soir ..... Debussy

Marilyn Dickson, *mezzo-soprano*
Terry Peterson, *piano*

III

Sonata in G, Op. 78 (First Movement) ..... Brahms
Vivace ma non troppo

Wynnette Jones, *violin*
Susan Smith, *piano*

IV

Alberseelen ..... Strauss

Mon coeur s'ouvre À ta voix ..... Saint-Saëns

Gayle Groo, *mezzo-soprano*
JoLane Laycock, *piano*

V

Autumn, Etude de Concert ..... Chaminade

Cynthia J. Tass, *piano*

IV

Sonata in E minor, Op. 38 (First Movement) ..... Brahms

Vaughn North, *cello*
Anita Call, *piano*

Jacob Bos, *Coordinator.*

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

COMBINED MUSICAL ORGANIZATIONS

in

MUSIC FOR CHRISTMAS

8:15 p.m.

Wednesday, December 9, 1964

Thursday, December 10, 1964

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, Nos. 32-33)

PROGRAM

A Christmas Festival ..... Leroy Anderson

Concert Band
Ralph G. Laycock, Conductor

Fanfare for Christmas ..... Ron Nelson

Trumpets: Tracy Rollins, Ron Keith, Gaylord Durland
Trombones: John Ward, William Call, Richard Ross
Tuba: Stephen Hicks

Ivy and Holly (Irish) ..... arr. E. J. Moeran

The Boar's Head ..... Arnold Bax

Male Chorus
Ralph Woodward, Conductor
Arthur Barnes, Accompanist

Carol of the Drum ..... Katherine K. Davis

The Lambs to the Lamb ..... Paul Creston

Carol of the Heavenly Hosts ..... Richard Kountz

Women's Chorus
Maughan McMurdie, Conductor
Mary Beth Reynolds, Accompanist

Vamos al Portal ..... Francesco Guerrero

Welcome, Yule ..... Ulysses Kay

A Cappella Choir
Ralph Woodward, Conductor

Carol-Noel ..... Peter J. Wilhousky

The First Christmas Candle ..... W. B. Olds

Narrator: Ernest Lawes

Angels We Have Heard on High ..... arr. Franz Wasner

University Chorale
Maughan McMurdie, Conductor
Bonnie Lauper, Accompanist

Christmas Chorale ..... Johann Hermann Schein

Festival Magnificat ..... Daniel Pinkham

Trumpets: Tracy Rollins
Ron Keith
Gaylord Durland

Trombones: John Ward
William Call

Organ: Preston Larsen

Oratorio Choir
Ralph Woodward, Conductor
Preston Larsen, Accompanist

Sonatas for Organ and Strings Nos. 2, 1, 10 ..... W. A. Mozart

String Orchestra
Lawrence Sardoni, Conductor
J. J. Keeler, Organist

Cantate de Noel (A Christmas Cantata) ..... Arthur Honegger

Combined Choruses and Symphony Orchestra
John R. Halliday, Conductor
Maughan McMurdie, Baritone
Preston Larsen, Organist

Baldwin Organ courtesy Clark Music Company, Salt Lake City.

PROGRAM NOTES

The "Cantate de Noel" (A Christmas Cantata) is the last published work of the twentieth century French-Swiss composer, Arthur Honegger (1892-1955), having been written during the fall and winter of 1953 while the composer was recovering from an illness. It was commissioned by Paul Sacher for the 25th Anniversary of the Basle Chamber Orchestra and was given its premiere by that conductor and orchestra on December 18 of that same year.

A significant aspect of this intensely integrated and scholarly work is its incorporation of six great Christmas hymns in counterpoint as its development occurs. These hymns are from Germany, *Silent Night* and *Lo, How a Rose Up-Springing;* the English hymn, *From Heaven on High the Angels Fly;* the French Christmas hymn, *He is Born, the Divine Infant;* and the Latin hymns, *Gloria in Excelsis* and *Laudate Dominum.* The listener can discern these themes recurring one against the other as the work progresses, and hear them being reiterated in the various instruments of the orchestra as the piece is brought to its close. It was the wish of the composer that the hymns be sung in their original tongues to express the universality of Christmas.

> In the words of Honegger, the cantata proceeds in this manner:
> The first chorus, somewhat developed, brings the anguished appeal "Out of the Depths I Cry to Thee," [sung in Latin] of humanity for a Saviour to the child born of the Virgin, whose name, Emmanuel, signifies God with us. In answer to this cry, the archangel announces to the shepherds the coming of the Messiah. Then, from all over the earth, the joyous songs welcoming the event are intermingled, terminating in the hymn "Laudate Dominum" [We Praise Thee, O God]. An orchestral postlude extends the composite of Christmas songs.

The part of the Children's Choir is sung by members of the Mormonen Kammerchor which will leave in February for a semester of study in Salzburg, Austria.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Friday December 11, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 34

PROGRAM

I

Sonata, Op. No. 2 ..... Beethoven
Allegro vivace
Largo appassionato
Scherzo
Rondo

Roy Hills, *piano*

II

Concerto No. 3 in Eb
Allegro

Mark Collier, *French horn*
Mary Collier, *piano*

III

Duet for Clarinet and Bassoon ..... Beethoven

David Randall, *clarinet*
Jesse Read, *bassoon*

IV

Jardins sous la pluie ..... Debussy

Julie Polly, *piano*

V

Concertino (First Movement) ..... F. David

James Brague, *baritone*
Susan Smith, *piano*

Jacob Bos, *Coordinator.*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications

presents the

DEPARTMENT OF MUSIC

in

THE CHILDHOOD OF CHRIST

A Sacred Trilogy by
Hector Berlioz

with

B.Y.U. Symphony Orchestra and Opera Workshop

Producer ..... Crawford Gates
Director ..... Brandt Curtis
Conductor ..... Ralph G. Laycock
Designer ..... Charles Henson
Technical Director ..... Robert Struthers
Costume Designer ..... Beverly Warner
Choreographers ..... Frank and Linda Hatch

December 11, 1964, 7:30 p.m.
December 15, 1964, 9:00 p.m.

Concert Hall

Franklin S. Harris Fine Arts Center

(1964-65 Series, Nos. 35, 35a)

CAST

MARY ..... Gwyn Howell,* Melva Allred

JOSEPH ..... Noel Twitchell,* Nick Shumway

HEROD ..... Alan Ord

POLYDORIS ..... Wallace Rudolph

CENTURION ..... Peter Armstrong,' Tom Stositch

NARRATOR ..... Wallace McCloy,* Leonard Purnell

FATHER ..... Gordon Mills

PART I THE DREAM OF HEROD

PART II THE FLIGHT INTO EGYPT

PART III THE ARRIVAL AT SAIS

MEMBERS OF OPERA WORKSHOP

Melva Allred, Peter Armstrong, Helen Beaman, Lynn Blackman, Andrea Bowers, Paul Broadhead, Ariel Bybee, Larry Christy, Carol Curran, Charles Curtis, Teresa Farr, Elizabeth Gammell, Carlos Gonzalez, Sheryl Green, Holly Gudmundson, Mike Higgins, Carroll Hofeling, Gwyn Howell, Larry Hunt, Sheryl Jamison, Clare Johnson, Howard Johnson, Richard Justis, Cheryl Klinger, Daniel Knudsen, Steen Lemon, Randall Lund, Susan McBride, Wallace McCloy, Ramona McClung, Jeanette Millet, Gordon Mills, Dean Mitchell, Carole Munson, Clyde Oliphant, Cheryl Olsen, Alan Ord, Kathleen Perry, Leonard Purnell, Sonia Richardson, Ruth Ann Ricks, Gordon Ridd, Theran Robison, Keith Rowley, Walter Rudolph, Leslie Shepherd, Charles Shipp, Claudia Soelberg, Linda Steimle, Carl Stevens, Thomas Stositch, LonDell Terry, Paul Toscano, Susan Westover, David Williams.

*December 11 cast.

ORCHESTRA PERSONNEL

FIRST VIOLIN
- Erlyn Gould
- Patty Gosseboom
- Kaye Priday
- Sharon Hintze
- Kathy Cundick
- Janice Morley
- Cherlyn Olson
- Dinise Marshall
- Teresa Sanders

SECOND VIOLIN
- Dale Johnson
- Rebecca Gehring
- Vickie Stein
- Carla Berry
- Ginny Phillips
- Claudia Weaver
- Mary Marsden
- Janice Merkley
- Mary Ellen Schofield

VIOLA
- Sandy Lamm
- Dan Blakeslee
- Myrna South
- Eileen Scott

CELLO
- Dorothy Witt
- Janenne Lamm
- Lita Boyer
- Dorothy Smart
- Rose Mary Tweedie

BASS
- David Ward
- Susan Woods

FLUTE
- Diane Bastian
- Sue Ray

OBOE
- Martha Craig
- Jean Hall

CLARINET
- Blaine Curtis
- Judy Asay

BASSOON
- Jesse Reed
- Milton Walters

FRENCH HORN
- Arthur Cummings
- Rick Lacey
- Patti Smith

TRUMPETS
- Ron Keith
- Ralph Kennard

PERCUSSION
- Craig Paxman

HARP
- Carolyn Paxman

ORGAN
- Claire Hendrix

PRODUCTION STAFF

Gary Fisher ..... Assistant to the Director

Coaches ..... Susan Smith, Duane Griffen, Dianne Perry, Jackie Frost, Carol Barrus, Annette Kapp

Stage Manager ..... Roger Harris

Make-up ..... Ariel Bybee, Paul Toscano

Lighting ..... Phil Ungermann

Properties ..... Leslie Shepherd, Kieth Rowley, Carol Curran

Scenery ..... Walter Rudolph

Costumes ..... Kathleen Perry, Charles Shipp

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

UNIVERSITY CHORALE

Maughan McMurdie, Conductor

8:15 p.m.
Monday, December 14, 1964

CONCERT HALL
Franklin S. Harris Fine Arts Center

(1964-65 Series, No. 37)

PROGRAM

I

O Magnify the Lord with Me ..... Anonymous
Edited, George Lynn

A Canticle of Peace ..... Clokey

O God Who Art Peace Everlasting ..... Wald

Most Holy Spirit, We Ask Thee Ere We Part ..... Robertson

Hallelujah! All Men Praise Him ..... Francis

II

Two Choral Preludes ..... Bach
Herr Jesu Christ, dich zu uns wend'
Wir danken Dir, Herr Jesu Christ
Bonnie Lauper, organ

III

For the Beauty of the Earth ..... Kocher-Shaw

To Music ..... Schubert-Davis

I'll Wait for My Love ..... Dolph

Three Jolly, Jolly Welshmen ..... Jonson

Let All Things Now Living ..... Traditional Welsh Melody
Arr. by Katherine Davis

INTERMISSION

IV

In Mirth and in Gladness ..... Niedt

New Year Carol ..... Arr. by Lynn

Carol-Noel ..... Wilhousky

Angels We Have Heard on High ..... Traditional French Carol
Arr. by Franz Wasner

The First Christmas Candle ..... Olds
Ernest Lawes, *narrator*

O Clap Your Hands ..... Cousins

PERSONNEL

SOPRANOS

Arnone, Lynda
Avery, Mary
Barker, Linda
Bennett, Carole
Boren, Paulette
Brennan, Phyllis
Bronson, Margaret
Brown, Amanda
Brown, Janice
Byers, Bonita
Cass, Barbara
Christiansen, Sandra L.
Darling, Suzanne
Dickey, Rita
Diercksen, Barbara A.
Donner, Mary
Drury, Monteen
Dunlap, Virginia
Faulkner, Linda
Felshaw, C. Elaine
Fricke, Margolee
Glover, Ladawn
Hammond, Shauna
Hatch, Susan
Holty, Carol L.
Hunsaker, Camilla
Jensen, Diane
Jensen, Gayle
Krey, Keena
Larson, Susan
Lundgreen, Marilyn
Maughan, Karen
Maxfield, Nadine E.
McClellan, Luanne
McEuen, Margaret
McInnis, Kathleen L.
McIntyre, Ordella
Meyer, Cheryl
Miller, Orlean
Miller, Linda
Nelson, Virginia
Nissen, Penny
Nuttall, Kathleen L.
Pearson, Nancy
Pierce, Kathleen
Pike, Francine
Pickard, Ethelyn E.
Potter, Nancy
Price, Sharon
Redd, Cynthia
Reese, Linda
Rolf, Jacqueline
Rounds, Carolyn
Rytting, Clydene
Schofield, Abby E.
Severe, Marti
Smart, Lynda
Smith, Anita
Strong, A. Corrine
Taylor, Trudy
Thomas, Sheri
Tonks, Kathleen
Walton, Vernie
Weaver, Ruth
Welcker, Michelle
Wheeler, Judy
Whitehead, Marjorie M.
Wilde, Sherrie
Wolfley, Jerry
Wright, Winifred
Wynder, Norma

Hall, Marilyn
Budge, Phyllis
Burtenshaw, Trudy
Davis, Barbara
Gierisch, Marie
Hales, Janice
Harper, Ardith
Hope, Vanita
Lyall, Pamela
Marcinkiewicz, Halina
Nethercott, Pamela
Philips, Virginia L.
Robinson, Martha
Samuel, Janet
Simper, Pamela
Tebbs, Linda
Walker, Ruth
Wynder, Deanna

ALTOS

Andrews, Karen
Armstrong, Kathryn
Arnold, Cristy
Adams, Linda
Baily, Barbara
Baird, Beverly
Barfuss, Linda
Bartschi, Susan
Bates, Linda
Beal, Beverly
Beam, Charlene
Beatty, Cathy
Beck, Susan
Bleak, Karen
Boyer, Danita
Breisacher, Susan
Broadbent, Susan
Brown, Leona
Butterfield, Linda
Blumell, Marina
Brenning, Georgia
Chlarson, Juliet
Clark, Suzanne
Clay, Eileen
Clayton, Marilyn
Compton, Janet
Cornwall, Ellen
Cotter, Rebecca
Darrington, Karen
Denney, Peggy
Davis, Jane
Evans, Lynne
Fairbanks, Vicki Jo
Foster, Karen
Grosscup, Marsha
Gray, Leila
Greenwood, Dawn
Greenwood, Julia
Grosscup, Marsha
Hassell, Joyce
Hatch, Jessica
Hatch, Janice
Huber, Barbara
Johnson, Carolyn
Johnson, Elizabeth
Jones, Laura
Kempton, Brenda
Keller, Lillian
Larsen, Janet
Lee, Marsha
Lewis, Cynuthia
Lewis, Letha
Luther, Laura
Lewis, Wynnette
Loveland, Narda
Masters, Marcia
Meredith, Phyllis
Merrell, Lexiane
Miner, Rosalie
Mitchell, Michele
Neville, Holly
Noyes, Verla
Pearson, Denise
Peck, Mary
Petersen, Diane
Peterson, Janet
Petty, Lorraine
Pescott, Carma
Quist, Edna
Ray, Vonda
Roland, Elizabeth
Romeril, Ruth
Ruff, Susanne
Rutledge, Edith
Sheetz, Lillie
Slater, Karen
Sorensen, Carolyn
Southworth, Sandra
Standing, Martha
Stokes, Ranae
Sandberg, Coralie
Stettler, Annette
Sudweeks, Irene
Taylor, Patricia
Thompson, Lois
Tiffany, Laurel
Tingey, Judith
Vander Kooi, Barbara

Warr, Joanne
Washburn, Geraldine
Wheat, Judith
White, Francie
Williams, Ruth
Wille, Mary Ellen

TENORS

Barber, Larry
Brown, Georgia
Codling, Charles
Cowley, Wayne
Crow, Douglas
Harris, Rodney
Johnson, Tedordore
Lawes, Ernest
Long, Darlene
McMurdie, Chatley
Myers, Roger
Probst, Lynn
Robinson, John
Richardson, Rosina
Smith, Jack
Stoner, Roy
Taa, Sharon
Udall, Steven
Udy, Joyce
Washburn, Susan

BASSES

Andrews, Douglas
Bartlett, James
Blodgett, Steven
Boehme, Brent
Bronson, Steven
Brooks, Thomas
Brown, David
Borough, Charles
Brown, Charles
Carini, Ralph
Chamberlain, Jay
Crane, Michael
Curtis, Evan
Duncombe, Paul
Geddes, Ralph
Gierisch, Ronald
Haring, David
Hart, Harry
Henderson, John
Humberstone, Dennis
Jorgensen, Isreal
Little, David
Kennedy, Barry
Lawrence, Bill
Lyman, Larry
Munson, Howard
Openshaw, Roger
Pendleton, Lloyd
Russell, Robert
Sabourin, Jon
Sloan, Donald
Stokes, Brent
Tanner, John
Walker, Kenneth
Wallace, Stephen
West, Stephen
Young, Harold
Zundel, David
Vickery, Lynden

OFFICERS

President: Ted Johnson

Vice-President: Lloyd S. Pendleton

Secretary-Treasurer: Curtis Jorgensen

Administrative Assistant: Douglas Andrews

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Social Chairmen: Marti Evans, Evan H. Curtis

Accompanist: Bonnie Lauper

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday December 16, 1964

RECITAL HALL, HARRIS FINE ARTS CENTER

1964-65 Series No. 38

PROGRAM*

I

Vittoria, mio core! ..... Carissimi

When I Have Sung My Songs ..... Charles
Dennis Miner, *baritone*
Wallace McCloy, *piano*

II

Zueignung ..... Strauss

Beau Soir ..... Debussy
Marilyn Dickson, *mezzo-soprano*
Terry Peterson, *piano*

III

Fantasia in D minor, no. 3 K. 397 ..... Mozart
Julina Hart, *piano*

IV

Presto, presto io m'innamoro ..... Mazzaferrata

Loveliest of Trees ..... Duke
Pamela Harrison, *contralto*
Lillian Dixon, *piano*

V

Allerseelen ..... Strauss

Mon coeur s'ouvre Â ta voix ..... Saint-Saëns
Gayle Groo, *mezzo-soprano*
JoLane Laycock, *piano*

VI

Ici bas ..... Fauré

Come un bel di di raggio (Andrea Chenier) ..... Giordano
Wallace McCloy, *tenor*
Sally Lindsay, *piano*

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

WOMEN'S CHORUS

Maughan McMurdie, Conductor

8:15 p.m.
Wednesday, December 16, 1964

CONCERT HALL

Franklin S. Harris Fine Arts Center
(1964-65 Series, No. 39)

PROGRAM

I

Kyrie in D Minor ..... Mozart

Therefore We, Before Him Bending ..... Faure

List, the Cherubic Host ..... A. R. Gaul

Mary Marsden, *soprano*
Marlo Sagers, *baritone*

The People That Walked in Darkness ..... Mennin

II

Magnificat ..... Vaughan-Williams

DeAnn Brown, *soprano*
Sue Ray, *flute*

III

Rose and Carnation ..... Mignone

Hymn to the Night ..... Donovan

Ya Gotta Have Religion ..... Cain

INTERMISSION

A Ceremony of Carols ..... Britten

Procession
Wolcum Yole
There Is No Rose
The Young Child
Balulalow
As Dew in Aprille
This Little Babe
Interlude
In Freezing Winter Night
Spring Carol
Deo Gracias
Recession

Carolyn Paxman, *harp*
Carolyn Olsen, *contralto*
DeAnn Brown, *soprano*

The Lambs to the Lamb ..... Creston

Carol of the Drum ..... Davis

Carol of the Heavenly Hosts ..... Kountz

PROGRAM NOTES

Magnificat (Ralph Vaughan-Williams)

The "Magnificat" by Ralph Vaughan-Williams, great English composer of the twentieth century, was composed in 1932. The text is taken from Saint Luke, Chapter One, in which we hear the canticle of the Virgin Mary proclaiming, . . . "my soul doth magnify the Lord, and my spirit hath rejoiced in God, my saviour." The Magnificat, in English translation was taken over into the Anglican service where it forms a part of the evening prayer. The composer indicates that this work is not intended for liturgical use regardless of its biblical text.

A Ceremony of Carols (Benjamin Britten)

In 1939 Benjamin Britten was disgusted with his native England and the decadence of Europe in general, and so he came to the United States, where a three-year stay only convinced him that he belonged back home after all. The "Ceremony of Carols" was composed in 1942 on the ship carrying Britten back to England. It was winter, and the war was more than a grim reality, yet the carols, set to poems by Southwell, Cornish, the Wedderburns, and authors unknown, are gloriously medieval in spirit, joyous, mysterious, and deceptively simple.

WOMEN'S CHORUS PERSONNEL

1964-65 Season

First Soprano

Patricia Anderson
Barbara Blake
Connie Brooks
Marilyn Cloward
Melodie Conrad
Vivian Dokken
Charlene Freeman
Diane L. Gaudette
Helen Jones
Linda Kendrick
Mary Marsden
Marianna S. McClellan
Beth W. Moody
Ann Pehrson
Janice Reisewitz
Phyllis Snow
Leslie Ann Sorensen
Lillian Tew
Diane Vaughan
Kathryn Willey

Second Soprano

Judith Anderson
Ema Jo Bascom
Kathleen Bateman
Laurene Bodily
Mary Woodberry
Janis Denton
Darlene Felsted
Kathleen Halliday
Mary Jones
Eve Hundley
Kirma Lee Kenner
Leanna Macintosh
Sue Morrison
Ellen Niewold
Susan Seward
Jeana Stowell
Julie Talbot
Elisabeth Vassel
Susan Watts
Margaret E. Wittingham

First Alto

Annice Atwood
Claire Austin
Bonnie June Rabbel
Pat Burke
Ann Campbell
Charlie Cardon
Doris Dickson
Mary Ann Free
Joy Haines
Mariam R. Kitchen
Launa Gae Larson
Patricia Ralston
Kathryn Ann Rasband
Shiela Kay Sorensen
Karen Sponseller
Sharon Zimmerman

Second Alto

Janice Allen
May Anderson
Karen Blunt
Kathy Brian
Anita Jean Cook
Carol Ann Frischknecht
Martha Fullerton
Wilma Hill
Robin Hood
Carma Horne
Connie Jensen
Shirley Johnson
Corlie Ann King
Marybeth Reynolds
Joy Russell
Andrienne Sherwood
Mary Kay Thurston
Rebecca Wurthen

OFFICERS

Assistant Conductor: William Call
President: Susan Seward
Vice- President: Kathleen Bateman
Secretary-Treasurer: Eve Hundley
Historian: Robin Hood
Publicity Chairman: Charlie Cardon
Accompanist: Marybeth Reynolds
Assistant Accompanist: Ema Jo Bascom

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

Concert Band

Ralph G. Laycock, Conductor

On Tour

December 16, 1964
Spanish Fork, Utah
Fillmore, Utah
St. George, Utah

December 17, 1964
Kanab, Utah

December 18, 1964
Tempe, Arizona
National Convention of the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

(1964-65 Series, Nos. 40, 41, 42, 43, 44)

TOUR REPERTOIRE

The program will be selected from the following

CONCERT BAND

A Christmas Festival ..... Leroy Anderson

Beguine for Band ..... Glen Osser

Divertimento for Band* ..... Merrill Bradshaw

Fanfare-March ..... Roger Nixon

The King and I ..... Richard Rodgers-Paul Herfurth

Meditation** ..... Gunther Schuller

On the Mall ..... Edwin Franko Goldman

Overture for Band ..... Felix Mendelssohn-Felix Greissle

Psyché and Éros ..... César Franck—A. A. Harding

Santa Fe Saga ..... Morton Gould

Symphony for Band, First Movement* ..... Frederick Clark

Toccata ..... Girolamo Frescobaldi-Earl Slocum

WOODWIND QUINTET

Quintette in Eb Major ..... Anton Reicha

Nancy Ann Hart, *flute* — Jerol Clark, *oboe*
David Randall, *clarinet* — Jesse Read, *bassoon*
Yeo Bai Lee, *French horn*
Coached by Prof. Darrel Stubbs

*Written for the B.Y.U. Concert Band.

**We are grateful to the Leblanc Company for the loan of an additional BBb Contrabass Clarinet for the performance of this work.

PERSONNEL

Piccolo		
Susan Woods	Las Vegas, Nevada	Music
Flutes		
Nancy Ann Hart	Salt Lake City, Utah	Elementary Education
Helen Carey	Burley, Idaho	Music
Clifford Sorensen	Sacramento, California	Music
Doris Christensen	Orem, Utah	General
Helen Gardner	Provo, Utah	German
Susan Woods	Las Vegas, Nevada	Music
Marlene Harston	Provo, Utah	Sociology
Evelyn Haslam	Denver, Colorado	Psychology
Margaret Geddes	Brentwood, California	Elementary Education
Sue Ann Elliott	Provo, Utah	Medical Technology
Alto Flute		
Carol Bailey	Falls Church, Virginia	International Relations
Oboe		
Martha Craig	Springville, Utah	Music Education
Jerol Clark	Las Vegas, Nevada	Music Education
Jean Hall	Salt Lake City, Utah	Music
Terry Peterson	Loa, Utah	Music Education
English Horn		
Jean Hall	Salt Lake City, Utah	Music
Eb Clarinet		
Edwin Biggs	Richland, Washington	Music
First Clarinets		
David Randall	Cedar City, Utah	Music Education
Emil Geddes	Brentwood, California	Music Education
Judy Asay	Alamosa, Colorado	Music Education
Blaine Curtis	Baltimore, Maryland	Music Education
Edwin Biggs	Richland, Washington	Music
Second Clarinets		
David Jensen	Santa Rosa, California	Music
Karen Parker	Rock Springs, Wyoming	English
Patricia Christensen	Beaumont, California	Music Education
Willena Gowans	Tooele, Utah	Interior Design
Jeanette Clark	Orem, Utah	Elementary Education
Larry J. Larsen	Lyman, Wyoming	English
Third Clarinets		
Evan Dean Harrison	Boise, Idaho	Mathematics
Don Reynolds	Escondido, California	Music
Carol Ann Walker	Chicago, Illinois	German
Lorene Warner	Fillmore, Utah	Business
Nancy Sidwell	Kermit, Texas	English
Selma Ann Shingleton	Wilmington, North Carolina	Music
Jan Remley	New York	Applied Music
Alto Clarinets		
George Taylor	Orem, Utah	Business Management
Mary Hodge	Campbellsport, Wisconsin	Music
Lillis Whipple	Ajo, Arizona	Elementary Education
Bass Clarinets		
Bruce R. Sundrud	Ely, Nevada	Electrical Engineering
Linda Cantrell	Azusa, California	French
Barry Holt	Las Vegas, Nevada	Elementary Education
Mavis Molto	Fargo, North Dakota	Anthropology
Contra-Bass Clarinets		
Chuck Borough	Riverside, California	Physics
Barry Holt	Las Vegas, Nevada	Elementary Education

BANDS AT B.Y.U.

CONCERT BAND—coming from approximately 20 states and from other countries, students from many of the University's academic departments meet for fifty minutes daily to enjoy and perfect their organization. The Concert Band has toured all of the western states and in western Canada, appearing at the 1958 National Convention of the M.E.N.C. at Los Angeles. Prof. Ralph G. Laycock is the conductor.

MARCHING AND VARSITY BAND—has made an enviable reputation both for the excellence and variety of their music and for their precision marching and unusual routines. Directed by Prof. Richard E. Ballou with Grant Elkington as his assistant, the band meets daily to prepare for their shows and concerts.

R.O.T.C. BAND—Fellows enrolled in the Air Force R.O.T.C. program meet twice weekly to prepare for parades and concert appearances. Edwin Biggs, a music major, is the conductor.

Y'S MEN—the official university stage and dance band, specializing in contemporary jazz, performs at dances and stage shows and in concert. Prof. Richard E. Ballou is the director.

PROF. RALPH G. LAYCOCK

A native of Alberta, Canada, Prof. Laycock graduated from B.Y.U. in 1941 majoring in Music. After three years in the Royal Canadian Air Force serving as bandsman and as bandmaster, he enrolled at Juilliard School in New York City, being granted the M.S. in Orchestral Conducting in June 1948. After a season playing in the Utah Symphony, (Salt Lake City) he accepted the position of Assistant Professor of Woodwind Instruments at Drake University at Des Moines, Iowa. Since September, 1953, he has been Director of Bands at B.Y.U. He has also conducted the Symphony Orchestra and currently is director of the Chamber Orchestra. His musical activities also include opera, arranging, instrumental clinic work, adjudication and guest conducting in a number of states. He is nearing the completion of the D.M.A. requirements in conducting at the University of Southern California.

WIND AND PERCUSSION FACULTY

Eugene Foster (Utah Symphony)—flute
Darrell Stubbs—oboe
Jacob Bos—bassoon
Ralph G. Laycock—single reeds
Richard E. Ballou—upper brass
Dennis Smith (Utah Symphony)—lower brass
Robert Campbell (graduate asst.)—percussion
David Randall (student asst.)—single reeds

BAND OFFICERS

Gaylord Durland — President
Ed Biggs — Vice-President
Martha Craig — Secretary
Richard Bybee — Social Chairman
Ronald Knudsen — Property Manager
James Brague — Stage Manager
Linna Barton — Historian

PROGRAM

for the

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

13th National Convention

Grady Gammage Memorial Auditorium — Tempe, Arizona
Arizona State University — 8:00 p.m., December 18, 1964

I. SYMPHONY FOR BAND ..... Frederick Clark

i. Allegretto — maestoso — vivace

This was Mr. Clark's master's thesis as a composition major at Brigham Young University. After the addition of two more movements, the work has received performances on several campuses in the western states.

II. OVERTURE FOR BAND ..... Felix Mendelssohn-Felix Greissle

When fifteen years of age, Mendelssohn visited the resort of Doberan on the shores of the Baltic Sea. Enthused by a very competent wind band there, he wrote the overture for performance on one of their concerts. In adapting it for the modern band, obsolete instruments have been replaced, but otherwise it remains faithful to the original score.

III. MEDITATION ..... Gunther Schuller

Gunther Schuller, now teaching at Yale University, is one of the most respected of the younger American composers. In this work he explores the resources of the modern concert band, discovering for us new and interesting sonorities and harmonies. Judged the winner of the Original Composition Award in the North Central Division in 1963, it is one of six from which a national winner is to be selected at this convention.

IV. DIVERTIMENTO FOR BAND ..... Merrill Bradshaw

This single-movement work was composed during the fall of this year especially for performance at this convention. The title "divertimento" was chosen not so much from formal considerations as from the fact that it started from a theme which had a "diverting" character. Dr. Bradshaw is in charge of the composition program and coordinator of applied music at B.Y.U. He received his Doctor of Musical Arts degree from the University of Illinois in 1962 and has studied with Burrill Phillips and Robert Palmer.

V. PSYCHÉ AND ÉROS ..... César Franck—A. A. Harding

In Greek mythology the god Éros (Cupid) fell in love with a beautiful young mortal princess, Psyché, and they married. But only after many complications and tests of their love was he allowed to bring her, now made immortal, to Olympus to live. Franck's sensitive musical setting has been sympathetically transcribed by Austin A. Harding, one of the great pioneers in the development of the modern concert band.

VI. SANTA FE SAGA ..... Morton Gould

Rio Grande; Round-Up; Wagon Train; Fiesta.

Santa Fe, in what is now New Mexico, was one of the first permanent white settlements in the New World, its founding in 1610 by the Spanish antedating the landing of the Pilgrims at Plymouth Rock by several years. Until about 1800, occasional missionaries, trappers, and prospectors were the only immigrants, but the opening of the Santa Fe Trail in 1821 brought freight wagon trains and settlers. Cattle-raising, mining, and agriculture boomed, and the valley of the Rio Grande was the cradle of much of the activity that has become the tradition of "western" America.

The "Saga" opens with a reminiscence of the early Spanish culture of the Rio Grande, but this is soon interrupted by the "Round Up" (to be played "brash and rowdy"). The crack of a whip identifies the "Wagon Train" section, and muted cornets signal the beginning of the "Fiesta."

Bassoons		
Jesse Read	Ely, Nevada	Music
Carol Dixon	Wendell, Idaho	Teachers Education
Mahlon Grass	Orem, Utah	General
Alex Sutherland	Billings, Montana	Music
Contra-Bassoon		
Mahlon Grass	Orem, Utah	General
Alto Saxophone		
John Cox	Twin Falls, Idaho	Electrical Engineering
Gay Kennedy	Albuquerque, New Mexico	Music Education
Tenor Saxophone		
Bill Bunderson	Sacramento, California	Music Education
Baritone Saxophone		
Douglas Keeler	Manti, Utah	Music Education
Cornets		
Tracy Rollins	Lyman, Wyoming	Music Education
Douglas Wing	Provo, Utah	General
Gaylord Durland	Hood River, Oregon	Music Education
Robert Basinger	Berkeley, California	Zoology
Alan Lacey	Drummond, Montana	Physics
Elaine Fish	Pintura, Utah	H.D.F.R.
James Bailey	Fountain Green, Utah	Zoology
John Webster	Clifton, Arizona	Electrical Engineering
Trumpets		
Ron Keith	Rexburg, Idaho	Music
John Allen	Filer, Idaho	Music
Mike Mills	Ft. Richie, Maryland	Chemistry
French Horns		
Yeo Bai Lee	Seoul, Korea	Music
Richard Hill Lacey	Drummond, Montana	Business Management
Susan I. Burke	Santa Rosa, California	Political Science
Linna M. Barton	Provo, Utah	Music Education
Ronald L. Knudsen	Farmington, New Mexico	Music Education
Rita Fretwell	Richland, Washington	Elementary Education
Richard F. Henry	Falls Church, Virginia	Physics
John C. Taggart	Montpelier, Idaho	Zoology
Trombones		
John E. Ward	Richland, Washington	Music Education
Richard Ross	Provo, Utah	Music Education
H. Cordell Chipman	Provo, Utah	Psychology
Annette Kapp	Vale, Oregon	Applied Music
Neal Burton	Spanish Fork, Utah	General
Richard Bybee	Lomita, California	French
Baritones		
Eugene L. Webb	Snowflake, Arizona	Music Education
James R. Brague	Riverside, California	Music Education
Roy Smith	Eugene, Oregon	Chemistry
Brent Hayes	American Fork, Utah	Zoology
Tubas		
Steven W. Hicks	Forsyth, Montana	Music
Wayne A. Jacobson	Pico Rivera, California	History
Ralph S. Clark	Montrose, Colorado	Music
Gerald S. Giauque	Midvale, Utah	French
String Bass		
Grady Edenfield	Augusta, Georgia	Educational Administration
Percussion		
Robert H. Campbell	Orem, Utah	Music Education
Karen J. Baird	Holbrook, Arizona	Music
Andrew Barnum	Orem, Utah	Music
Dorothy Witt	Provo, Utah	Music
Bruce Knowles	Trona, California	Music
Lorin Squires	Centerville, Utah	Psychology

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

4:00 p.m. C-250 A

Thursday, December 17, 1964, F.S. Harris Fine Arts Center

STUDENTS OF ROBERT CUNDICK

PROGRAM

Prelude and Fugue in
E minor (Cathedral). . . . . .J. S. Bach
Paul Duncombe

Two Chorale Preludes on "O Sacred Head"
A. . . . . .Flor Peeters
B. . . . . Johann Pachelbel
Glenna Hughes

Two Pieces . . . . . S. S. Wesley
A. Largo
B. Air
Lillian Dixon

Chorale Prelude on
"Vom Himmel Hoch" . . . . . J. Pachelbel
Anne Marie Thunell

The Fifers . . . . . .J. F. d'Andrieu
Barbara Huber

Sonata No. 2 in C minor.....F. Mendelssohn

(a) Grave
(b) Adagio
(c) Allegro Maestoso e vivace
(d) Fuga

Janielle Hildebrandt

Pastorale..... H.F. Micheelsen

Susan Watts

Fantasie and Fugue in C minor..... J.S. Bach

Alex Graf

Pastorale J.S. Bach

(a) Allegretto
(b) Allegro non Troppo
(c) Larghetto
(d) Allegro

Brenda Brown

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

8:15 p.m. Recital Hall
Thursday, December 17, 1964 F. S. Harris Fine Arts Center

STUDENTS OF FLORA NIELSEN

PROGRAM

Lullaby.....Brahms
Becky Baker, soprano
Fay Jones, piano

The Little Road to Kerry.....Cadman
Janis Dexton, mezzo-soprano
Janet Larson, piano

Still As The Night.....Bohm
Ellen Carbine, mezzo-soprano
Caralee Tonks, piano

In The Time of Roses.....Reichardt
Susan Seward, soprano
Karen Otteson, piano

Drink to Me Only With Thine Eyes.....Unknown
Sheri Thomas, soprano
Clotele Thomas, piano

How Lovely is The Hand of God.....Loughborough
Melanie McEwen, mezzo-soprano
Marcia Green, piano

Sebben Crudele .....Caldara
Jeannie Coy, mezzo-soprano
JoAnn Jacobsen, piano

Amarilli.....Caccini
Karen Otteson, mezzo-soprano

Come raggio di sol.....Caldara
JoLane Laycock, mezzo-soprano
Gayle Groo, piano

Tu Lo Sai.....Torelli
Catherine Cubbertson, mezzo-soprano
Kathryn Cook, piano

Zueignung.....Strauss
Beau Soir.....Debussy
Marilyn Dickson, mezzo-soprano
JoLane Laycock, piano

Oh wüsst ich doch den weg zurück.....Brahms
Do Not Go My Love.....Hageman
Julie Judd, mezzo-soprano
Jackie Frost, piano

Donde Lieta, from "LaBohéme".....Puccini
Aprés un revê.....Faure
Gwyn Howell, soprano
Sharon Hoops, piano

Allerseelen..... Strauss
Mon coeur s'ouvre á tu voix..... Saint-Saens
from "Samson et Dalila"
Gayle Groo, mezzo-soprano
JoLane Laycock, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday January 6, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 47

PROGRAM

I

Three-Part Invention in A minor, No. 13 ..... J. S. Bach

From the Diary of a Fly ..... Bartok

Trudy Henderson, *piano*

II

Sonata for Clarinet ..... Hindemith

Movement 1, 2

David Randall, *clarinet*
Bonnie Lauper, *piano*

III

La terrasse des audiences du clair de lune ..... Debussy

La fille aux cheveux de lin ..... Debussy

La danse de Duck ..... Debussy

Le puerta del Vino ..... Debussy

Pat Brewer, *piano*

IV

Three Short Pieces for Woodwind Quintet ..... Ibert

Allegro
Andante
Assez, lent

Helen Carey, *flute*
Terry Peterson, *oboe*
Blaine Curtis, *clarinet*
Mark Collier, *French horn*
Duane Perry, *bassoon*

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC

FACULTY SOLOISTS

8:15 p.m.

Monday, January 11, 1965

Recital Hall, F. S. Harris Fine Arts Center

(1964-65 Series, No. 48)

PROGRAM*

Trio Sonata in C Minor ..... Quantz
Andante moderato
Allegro
Larghetto
Vivace

Ted Wight, *flute*
Darrell Stubbs, *oboe*
Lynn Shurtleff, *cello*
Homer Wakefield, *harpsichord*

The Shepherd on the Rock, Op. 129 ..... Schubert

Betty Jeanne Chipman, *soprano*
Ralph G. Laycock, *clarinet*
Robert Cundick, *piano*

Gestillte Sehnsucht, Op. 91, No. 1 ..... Brahms

Geistliches Wiegenlied, Op. 91, No. 2 ..... Brahms

Flora Nielsen, *mezzo-soprano*
David Dalton, *viola*
Robert Manookin, *piano*

Herbstlied ..... Mendelssohn

Denn in Seiner Hand ..... Mendelssohn

Betty Jeanne Chipman, *soprano*
Flora Nielsen, *mezzo-soprano*
Robert Manookin, *piano*

INTERMISSION

Duo for Flute and Oboe (1947) ..... Ginastera
Sonata: Allegro
Pastorale: Adagio
Fuga: Vivace

Ted Wight, *flute*
Darrell Stubbs, *oboe*

Serenade in D, Op. 25 ..... Beethoven
Entrata: Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio
Allegro vivace e disinvolto

Ted Wight, *flute*
Lawrence Sardoni, *violin*
David Dalton, *viola*

*David Dalton, *coordinator.*

Next chamber music event:
Feb. 25, 4:00 p.m., Recital Hall, Brass and Percussion

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Monday January 11, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 48 A

PROGRAM

I

Intermezzo in Eb minor, Op. 118, No. 6 ..... Brahms
Katherine Rich, *piano*

II

Nocturne, Op. 72, No. 1 ..... Chopin

Impromptu II, Op. 36 ..... Chopin

Mazurka, Op. 70, No. 1 ..... Chopin
Connie Kirkman, *paino*

III

Jardins sous la pluie ..... Debussy
Terry Peterson, *piano*

IV

Quartet ..... Naylor

Valoy Christensen, *violin*
Linda Green, *violin*
Julia Lawrence, *viola*
Janet Brunson, *cello*

*Jacob Bos, *coordinator*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Tuesday January 12, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 48 B

PROGRAM*

I

La Folia ..... Corelli

Kathy Young, *violin*
Carolee Tonks, *paino*

II

Sonata in F Major ..... Handel

Adagio
Allegro
Largo
Allegro

Teresa Sanders, *violin*
Jeanette Robinson, *piano*

III

Sonata in G minor ..... Eccles

Largo
Corrente
Sarabande
Gigue

Julia Lawrence, *viola*
Jolane Laycock, *piano*

*Jacob Bos, *coordinator*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Wednesday January 13, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 49

I

Ici-bas ..... Faure

Come un bel dì di maggio, from *Andrea Chenier* ..... Giordane

Wallace McCloy, *tenor*
Sally Lindsay, *piano*

II

Lieder eines fahrenden Gesellen ..... Mahler

1. Wenn mein Schatz
2. Ging heut' Morgen über's Feld

Christina Politis, *mezzo-soprano*
Arthur Barnes, *piano*

III

Concerto Opus 11 (First Movement) ..... Strauss

Richard Lacey, *French horn*
Brent Jones, *piano*

IV

Preludes for Piano ..... Gerschwin

1. Allegro ben ritmato deciso
2. Andante con moto e poco rubato
3. Allegro ben ritmato e deciso

Elizabeth Johnson, *piano*

V

Dichterliebe ..... Schumann

1. Im wunderschönen Monat Mai
2. Aus meinen Thränen spriessen
3. Die Rose
4. Wenn ich in deine Augen seh
5. Ich will meine Seele tauchen
6. Im Rhein
7. Ich grolle nicht

Linda Barrett, *mezzo-soprano*
Anita Call, *piano*

*Jacob Bos, *coordinator*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

ORATORIO CHOIR

Ralph Woodward, Conductor

assisted by

WIND SYMPHONY

8:15 p.m.

Wednesday, January 13, 1965

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series No. 50)

PROGRAM

Song of Praise ..... Carl Sitton

Oratorio Choir

Ye Servants of God ..... Don Malin

Oratorio Choir

Festival Magnificat ..... Daniel Pinkham

Trumpets: Tracy Rollins, Ron Keith — Trombones: John Ward, William Call

Organ: Preston Larsen

Oratorio Choir

Three Pieces for Brass Quartet

Vive le Roi ..... des Prez

Fugue, K. 401 ..... Mozart

Canzone per sonare, No. 1 ..... Gabrieli

Trumpets: Tracy Rollins, Ron Keith — Trombones: John Ward, William Call

INTERMISSION

Mass in E. minor ..... Anton Bruckner

Oratorio Choir

Wind Symphony

PROGRAM NOTES

Mass in E. minor ..... Anton Bruckner

At long last Anton Bruckner's name is becoming recognized in the United States as one of the truly great ones among those of the musical giants of the nineteenth century, a position it has long held, however, in Europe. While his chief fame lies, perhaps, in his symphonic compositions, Bruckner, one of the most devout of Christians, found in the Church not only the chief inspiration of his art, but also the determining pattern for his entire life. Consequently, he approached sacred composition with an almost fanatical dedication, and three of his Masses—those in D minor, E minor, and F minor—are masterpieces. The first and third are symphonic masses employing typical symphonic form and texture, but the Mass in E minor is an eight-part vocal work with wind accompaniment, intended to conform more closely to the pattern of what was regarded as "official" church music of the time, creating as it does a musical idiom nurtured by the great polyphonic tradition of the past, yet fully conscious of the tremendous development in harmonic subtlety taking place during Bruckner's own period.

The Mass in E minor brings Bruckner's contrapuntal writing into bold relief, a facet of his genius always admired by musicians. It possesses a true vocal style, and the winds are used primarily for support, but still being employed in a salutary manner to enhance the excitement or pathos of the text.

The work begins in the Phrygian mode and returns to it in the usual recapitulatory section of the *Dona nobis pacem.* The *Kyrie* is an *a cappella* piece by nature; however, in the *Gloria,* the bassoons intone an undulating motive of plainsong nature which acts as the generating force for the entire movement. The *Sanctus* is woven around the *res facta* of Palestrina's *Missa Brevis* in the technique of the parody mass. But in the *Benedictus* strong evidences of Wagner's *Tristan* are noticeable, as Bruckner's emotionalism is brought to the fore.

Dr. Ralph Woodward

WIND SYMPHONY PERSONNEL

Ralph G. Laycock, Conductor

Oboes

Martha Craig
Jerry Clark

Clarinets

Blaine Curtis
Judy Asey

Bassoons

Jesse Read
Carol Dixon

French Horns

Yeo Bai Lee
Mark Collier
Rick Lacey
Sue Burke

Trumpets

Tracy Rollins
Ron Keith

Trombones

John Ward
Richard Ross

ORATORIO CHOIR PERSONNEL

Dr. Ralph Woodward, Conductor

William Call, Assistant Conductor

Preston Larsen, Organist

Ahlstrom, Paul
Alers, Perry
Anderson, Bonnie
Andrews, Margarette
Babcock, Mary
Baer, Bonnie K.
Ballard, Lynn
Balmforth, Sheila
Bartholomew, Fae
Barton, Gordon
Bates, Carol
Baugh, Judy
Bennion, Kathrine
Birch, Glenn L.
Breinholt, Mark F.
Call, Lois
Call, William
Carpenter, Kay
Carroll, Raymond
Chapman, Lynette
Chiapella, Jean
Christty, Larry R.
Clark, Jill
Collins, John B.
Cook, Kathryn
Culbertson, Cathy
Dawson, Maria
Denkers, Elaine
Dinger, Marilyn
Donohue, Ben
Dunn, Kathleen
Ebeling, Nina
Elliott, Larry
Elliott, Sue Ann
Ellis, Mary Elizabeth
Erickson, Jennifer
Facer, Karen
Farr, Teresa
Frost, Jacqueline
Geeman, Ken
Glazier, Connie
Goodson, Carol
Goulding, Lee
Greer, Gilbert
Grigg, Michael
Griggs, C. Wilfred
Hale, Lee
Halladay, Patricia
Halladay, Scott
Hamilton, Annie Bills
Hanks, Nancy
Hansen, Charles
Harding, Jay
Haws, Elaine
Higginson, Alzina
Hillard, Diane
Hindmarsh, Doug
Holland, Pat
Housekeeper, Arlen S.
Humphrey, Tim
Hunt, Linda
Hutchings, David
Jamison, Lowell Tyler
Jenkins, Cloy
Jensen, Don T.
Jones, Mardonne
Johnson, Elaine
Johnson, Kim
Judd, Julie
Keeler, Claudia
Kemp, Shari
Kest, David
Kidd, Sandra
Killion, Jonell
Lott, Genni
Lowham, Janice Fay
Knowlden, Pauline
Lundburg, Ann
Mace, Marlow D.
McBride, Leora
Merrill, Jeanne
Merrill, Toni Rae
Monson, Ralph L.
Moore, Garth
Nelson, Pat
Noyes, Geri
Ord, Ken
Packard, Joanne
Parker, Karen
Parker, Kathleen
Perrins, Sam M.
Peterson, James
Pettit, Peggyanne
Phelps, Reola
Pilker, Marda
Poole, Panela
Price, Kent H.
Ray, Beverly
Reber, Kenneth
Richardson, Ron
Roberts, Stephen K.
Rollins, Kerril Sue
Rose, Pamela
Sampson, Paul
Sagers, Carolyn
Severe, Kent
Sharpe, Mary Anne
Shedd, Robert T.
Shepard, Charles
Slater, Lou Burton
Stapley, De Anna
Steed, Mary Jane
Stewart, Keith
Stratton, Pauline
Strong, Wayne
Taylor, Tanya
Thornhill, Loahnna
Thornley, Linda
Tucker, Terry
Tuss, Cynthea
Waddell, Lea
Wagers, Sylvia
Westover, Susan
Williams, Jo Anna
Wilson, Barbara Jo
Wright, Max
Young, Clyn L.
Young, Sylvia
Zeeman, Ken

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Thursday January 14, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 50 A

I

Quartet in Eb Major, Op. 76 No. 6 ..... Haydn

Menuetto: Presto
Finale: Allegro spirituoso

Myra Palmer, *violin* — Terry Hill, *viola*
Larry Shumway, *violin* — Vaughn North, *cello*

II

Quartet in C minor, Op. 18 No. 4 ..... Beethoven

Allegro ma non troppo
Scherzo: Andante scherzoso quasi Allegretto
Allegro

Cynthia Vance, *violin* — Margaret Vance, *viola*
Diane Taylor, *violin* — Cheryl Schow, *cello*

III

Quartet in G minor, Op. 27 ..... Grieg
Intermezzo: Allegro molto marcato

Wynette Jones, *violin* — Sharon Hintze, *viola*
Janice Morley, *violin* — Leta Boyer, *cello*

*Jacob Bos, *coordinator*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATION

DEPARTMENT OF MUSIC

presents

PAT BREWER, *Pianist*

student of Robert B. Smith

in

Senior Recital

7:00 p.m.

Thursday, January 14, 1965

Recital Hall

Franklin S. Harris

Fine Arts Center

1964-65 Series, No. 51

PROGRAM

Toccata in G Major ..... J. S. Bach

Allegro
Adagio
Allegro e presto

Sonata Op. 78 No. 24 ..... Beethoven

Adagio Cantabile-Allegro ma non Troppo
Allegro Vivace

La terrasse des audiences du clair de lune ..... Debussy

La fille aux cheveux de lin ..... Debussy

La danse de Duck ..... Debussy

La puerta del Vino ..... Debussy

Sonata Op. 26 ..... Barber

Allegro energico
Allegro vivace e leggero
Adagio mesto
Allegro con spirito

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Friday January 15, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 52

PROGRAM

I

Two-Part Invention in F minor, No. 9 ..... J. S. Bach

Doctor Gradus ad Parnassum ..... Debussy
(from Children's Corner Suite)
Karen Callister, *piano*

II

Concerto in C minor (First Movement) ..... J. C. Bach
Terry Hill, *viola*
Terry Petersen, *piano*

III

Kleine Klaviermusik ..... Hindemith
(from Sing-und Spielmusiken für lieb haber und Musikfreude)
1. Massig schnell
2. Ruhig bewegt
3. Munter, ziemlich lebhaft

Carroll Hofeling, *piano*

IV

The Blessed Damosel ..... Debussy
The Blessed Damosel: DeAnne Brown, *soprano*
Narrator: Camille Bastian, *mezzo-soprano*
Mormonen Kammerchor, John R. Halliday, conductor

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

SYMPHONY ORCHESTRA

Crawford Gates, Conductor

8:15 p.m.

Friday, January 15, 1965

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series No. 53)

PROGRAM

Prelude to Die Meistersinger ..... Wagner

Piano Concerto No. 23 in A Major, K. 488 ..... Mozart
Allegro
Andante
Presto

Diane Bastian,* *piano*

El Salón México ..... Copland

INTERMISSION

Symphony No. 2, D Major, Opus 43 ..... Sibelius
Allegretto
Tempo Andante, ma rubato
Vivacissimo
Allegro Moderato

*Diane Bastian is a Sr. Music Major who has been an accompanist for major organizations in the Music Department. She is first flutist in the Symphony Orchestra and was winner of the 1964 piano auditions.

PROGRAM NOTES

Prelude, *Die Meistersinger* ..... Wagner

The idea of the opera *Die Meistersinger* occurred to Wagner at Barienbad in 1845. He then sketched a scenario which differed widely from the plan finally adopted. It is possible that he wrote certain scenes while he was at work on *Lohengrin*. The libretto was completed at Paris in 1861. He worked on the music in 1862 at Biebrich-on-the-Rhine and sketched the prelude in February of that year.

The prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettle drums, triangle, cymbals, harp, and the strings. In this prelude, various motives drawn from the opera are introduced in a free form and are sonorously and contrapuntally developed in a manner that epitomizes the entire opera in all its sentiment, vitality and rich humor.

The first performance of the overture occurred November 1, 1862, at a concert in the Gewandhaus at Leipzig, where Wagner conducted two of his overtures, *Meistersinger* and *Tannhaüser*. The attendance was small but the *Meistersinger* was greeted with such enthusiasm that it had to be repeated.

Concerto for Piano and Orchestra, No. 23, A Major, K488 ..... Mozart

Musicians and Mozart scholars find it nearly impossible to express a preference for any one of the superb fifteen piano concertos which the master produced at the peak of his artistic career in the years from 1782-86. In these works the composer seems to have expressed his innermost self, unhampered by any regard for the shortcomings of performers, for he composed these for his own personal use, and he knew what he could do. For this reason many feel that these concertos are among his finest works. Among these gems the A major seems to stand out. The key of A major meant much to Mozart. He used it to full advantage in some of his finest compositions, among them the lovely Piano Sonata K. 331, the superb Clarinet Concerto and the Clarinet Quintet. As Alfred Einstein points out, "the key of A major is for Mozart the key of many colors. It has the transparency of a stained-glass window." This concerto was completed during the month of March 1786.

The first movement opens, as in his other A major works ,in an atmosphere of soft shadings and mezzo-tints. Both the main subject and the tender second theme are intoned by the orchestra, whereupon the soloist enters with the first subject unaccompanied. A third subject appears in the development section. After the cadenza the orchestra softens down to a mysterious piano.

The whole of the Andante is in the key of F-sharp minor. This movement is short, but it contains the soul of the work. In this movement there appears a veiled passion, a resignation and feeling of hopelessness.

In the hilarious Rondo the spell is broken; it seems to introduce a breath of fresh air and a ray of sunshine to a dank and dark room. Three extensive episodes are interspersed with brilliant piano passages. This remarkable concerto is concluded in a whirl of joyous abandonment.

El Salón México ..... Aaron Copland

In the fall of 1932 while visiting Mexico, Copland conceived the idea of writing a piece based on Mexican themes. It wasn't until 1933 that he began to assemble his musical souvenirs into orchestral form. He wrote: "From the very beginning the idea of writing a work based on popular Mexican melodies was connected in my mind with a popular dance hall in Mexico City called Salón México. No doubt I realized then that it would be foolish for me to attempt to translate into musical sounds the more profound side of Mexico, the Mexico of the ancient civilization or the revolutionary Mexico of today. In order to do that one must really know a country. All that I could hope to do was to reflect the Mexico of the tourists, and that is why I thought of the Salón México. Because in that 'hot spot' one felt, in a very natural and unaffected way, a close contact with the Mexican people. It wasn't the music I heard, but the spirit that I felt there which attracted me. Something of that spirit is what I hope to have put into my music."

The first performance of Copland's "El Salón México" was given by the Mexico Symphony Orchestra on August 27, 1937, under the direction of Carlos Chavez.

Symphony No. 2, D Major, Opus 43 ..... Sibelius

Jean Sibelius died in 1957 at the age of ninety-one, the last link in a chain of music binding us to the nineteenth century and its concept of symphonic integration. Sibelius is the first Finnish composer to achieve wide renown, and in spite of long lists of compositions in several fields, he is fundamentally a symphonist.

Among his seven symphonies, the second has a place all of its own. It follows No. 1 by just two years. His great admirer and biographer, Cecil Gray, termed it, "the last of an old line rather than the first of a new." It is in this second symphony that the true character of Sibelius the symphonist begins to emerge. He had been traveling in Italy and Germany, returning in 1901 "with seething inspiration" on his second symphony. He finished it late in 1901 and directed the first performance himself in Helsinki on March 8, 1902.

According to a friend the second symphony embodies Sibelius' emotional identification with the Finnish struggle for independence and its successful culmination. The first movement, with its rich pastorale suggestions, expresses the traditional placid life of Finland. The second movement projects a mood of fervent nationalism. In the third, the sense of resistance begins to rise with an overcast of fear ,and in the fourth it is a resolute declaration that whatever may impend, the spirit of the people will be triumphant.

Sibelius visited England in 1934 where he commented: "My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and fertilization of my symphonies has been solely musical."

Homer Wakefield

PERSONNEL

Crawford Gates, Music Director

First Violins
Karen Lynn, *Concert Mistress*
Erlyn Gould
Linda Green
Valoy Christensen
Gary Lundell
Patricia Cosseboom
Katheryn Young
Kaye Priday
Diane Taylor
Sharon Hintze
Jeannie Hayes
Kathleen Cundick
Mary Kay Belnap
Janice Morley
Anne Workman
Cherlyn Olson
Gayle Armundson
Denise Marshall
Linda Cropper
Teresa Sanders

Second Violins
Wynnette Jones, *Principal*
Dale Johnson
Lanita Larsen
Elaine Dennett
Rebecca Gehring
Myra Palmer
Vicki Stein
Carl Palmer
Carla Berry
Betty Jeanne Gunn
Virginia Phillips
Mark Jasinski
Claudia Weaver
Kathy Davis
Mary Ellen Schofield
Margaret Simmons
Mary Madsen
Susan Bartschi
Janice Merkley
LaNita Larsen

Violas
Julia Lawrence, *Principal*
Sandra Lamm
John Dan Blakeslee
Terry Hill
Myrna South
M'Jean South
Coleen Smith
Richard Boyer
Myra Palmer

Celli
Janet Brunson, *Principal*
Dorothy Witt
Cheryl Schow
Janenne Lamm
Mary Beth Hansen
Leta Boyer
Dorothy Smart
Pamella Rogers
RoseMary Tweedie
Michael Walter
Kathy Bird

Basses
David Ward, *Principal*
Susan Woods
Bea Goff
Diana Claire DeArman

Flutes
Diane Bastian, *Principal*
Nancy Hart
Cheryl Beck
Mary Susan Ray

Piccolo
Nancy Hart

Oboes
Martha Craig, *Principal*
Jean Hall
Jerol Clark
Alternate Principal
Aric Johnson

English Horn
Jean Hall

Clarinets
David Randall, *Principal*
Emil Geddes
Judy Asay
Blaine Curtis
Edwin Biggs

Bass Clarinet
Blaine Curtis

Eb Clarinets
Edwin Biggs

Bassoons
Duane Perry, *Principal*
Carol Dixon
Jesse Read, *Alternate Principal*
Milton Walters

Contra-bassoon
Milton Walters

French Horns
Richard E. Ballou*
Yeo Bai Lee, *Principal*
Arthur Cummings
Susan Burk
Richard Lacey
Patricia Smith
Mark Collier
Wayne Davis

Trumpets
Tracy Rollins, *Principal*
Ronald Keith
Gaylord Durland

Trombones
John Ward, *Principal*
Richard Ross
Richard Boyer

Tuba
Steven Hicks

Timpani
Craig Paxman

Batterie
Robert Campbell, *Principal*
Karen Baird
Andrew Barnum
James Bragues

Harp
Carolyn Paxman

Piano
Arthur Barnes

OFFICERS

David Randall, President
Mark Jansinski, *Property Manager*
Valoy Christensen, *Secretary*
Claudia Weaver, *Librarian*

*Faculty

Conductors - Crawford Gates - Lawrence Sardoni - Ralph Laycock
Richard Ballou - Wind Coach
David Dalton - String Coach

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

3:00 p.m. Recital Hall
Saturday, January 16, 1965 F.S. Harris Fine Arts Center

STUDENTS OF BERYL SMILEY

PROGRAM

Sento nel core.....Scarlatti
Ich Liebe Dich.....Grieg
Barbara Blake, soprano

Cradle Song.....Brahms
My Love Is a Fisherman.....Strickland
Verna Bach, alto
Carolee Stout, piano

Se tu m'anir.....Pergolesi
A Legend.....Tschaikowsky
Leanna Macintosh, soprano
Janet Larsen, piano

My Lovely Celia.....Monro
Air From Comus.....Arne
Robert Larsen, baritone
Bob Shed, piano

Stizzoso, mio stizzoso .....Pergolesi
Still wie die Nacht.....Bohm
Andrea Bowers, mezzo-soprano
Karen Ballantyne, piano

Gia il Sole dal Gange.....Scarlatti
Lilacs.....Rachmaninoff
Connie Brooks, soprano
Mary Beth Reynolds, piano

Per la gloria.....Bononcini
If Music Be the Food of Love.....Purcell
John Tanner, baritone
Keith Rowley, piano

Il pleure dans mon coeur Debussy
Der Kuss Beethoven
Charlotte Bingham, mezzo-soprano
Jackie Frost, piano

Fussreise.....Wolf
False Phillis .....Wilson
Dan Davis, baritone

Nebbie..... Resphighi
In the Silence of the Night.....Rachmaninoff
Judy Larsen, soprano
Carol Lee, piano

Presto, presto io m'inn amoro
Loveliest of Trees
Pamela Harrison, mezzo-soprano
Gail Groo, piano

Vittoria,mio core! .....Carissimi
It Is Enough (Elijah).....Mendelssohn
Dennis Miner, baritone
Wallace McCloy, piano

Hear Ye, Israel (Elijah).....Mendelssohn
Into the Night .....Edwards
Phyllis Olson, soprano
John Cunningham, piano

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

MORMONEN KAMMERCHOR

John R. Halliday, Direcor

CHAMBER ORCHESTRA

Ralph G. Laycock, Conductor

8:15 p.m.

RECITAL HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series No. 54)

PROGRAM

Tenebrae factae sunt ..... Palestrina

In These Delightful Pleasant Groves ..... Purcell

Matona mia cara ..... de Lasso

Es waren zwei Königskinder ..... German Folksong

Das Herz tut mir aufspringen ..... Hassler

Elegischer Gesang ..... Beethoven
Julia Lawrense, *1st violin* — Myra Palmer, *viola*
Sharon Hintze, *2nd violin* — Dorothy Witt, *cello*

Jubilate Amen ..... Bruck
Linda Barrett, *soprano*

Da zu dir der Heiland kam (from Die Meistersinger) ..... Wagner
Gemischter Mormonen Kammerchor

Denn das Gestz des Geistes (from Cantata, Jesu meine Freude) ..... J. S. Bach

Den Tod niemand zwingen kunnt (from Cantata, Christ lag in Todesbanden) ..... J. S. Bach

Sound the Trumpet ..... Purcell

Laudate Dominum ..... Mozart
DeAnne Brown, *soprano*

Alphabet ..... Mozart

Terzett (from Elijah) ..... Mendelssohn

Der Tod des Trenar ..... Brahms
French Horns: Richard F. Henry, John C. Taggart
Mädchen Mormonen Kammerchor

Wir eilen mit schwachen, doch emsigen Schritten (from Cantata, Jesu, der meine Seele) ..... J. S. Bach
Mädchen Kammerchor
Chamber Orchestra
John R. Halliday, Conductor

Brandenburg Concerto No. 1 ..... J. S. Bach
Allegro
Adagio
Allegro
Menuetto - Trio I - Polacca
Trio II
Chamber Orchestra
Ralph G. Laycock, Conductor

MORMONEN KAMMERCHOR PERSONNEL

Dr. John R. Halliday, Director

Anita Call, Assistant Director and Accompanist

Bannie Lauper, Assistant Director and Accompanist

Linda Barrett
Camille Bastian
Dorothy L. Behling
Jean Blaser
DeAnne Brown
David F. Crockett*
James Finch*
Helen Gardner*
Gayle Groo
Ruth Halliday
Julina Hart
Bill Homer*
Susan Jeppson*
Dellane Jessop*
Diane Owens*
Joan Porter
Pat Peterson*
Sherry Raner
Betty Rice
Katherine Rich
Patricia Richards
Jan Tyler*
Marie Tyler*
Chris Wright

* Member of the Gemischter Kammerchor

OFFICERS

David F. Crockett, *President*
Dorothy L. Behling, *Vice-President*
Sherry Raner, *Secretary-Treasurer*
Camille Bastian, *Social Chairman*
Helen Gardner, *Social Chairman*

CHAMBER ORCHESTRA PERSONNEL

Ralph G. Laycock, Conductor

Solo Violin
Valoy Christensen

First Violins
Kathy Young
Teresa Sanders
Wayne Wood

Second Violins
Wynette Jones
Mary Shumway
Anne Workman

Harpsichord
Diane Bastian

Violas
Dan Blakeslee
Terry Hill
Myra Palmer

Celli
Dorothy Witt
Cheryl Schow

Bass
David Ward

Oboes
Martha Craig

Jerol Clark
Jean Hall

Bassoon
Jesse Read

French Horns
Rick Lacey
Mary Collier

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Friday February 5, 1965

Franklin S. Harris Fine Arts Center

1964-65 Series No. 55

I

Sinfonia No. 1

Three-Part Invention, No. 1 ..... J. S. Bach

Karen Baird, *xylophone*
Robert Campbell, *xylophone*

II

Toccata for Percussion Instruments ..... Chávez
Largo

Introduction and Fugue ..... Buggert
Moderato
Allegro

PERSONNEL

Judy Asay	Karen Baird	Andrew Barnum
James Brague	Ann Jones	Bruce Knowles
Keith Loraine	Craig Paxman	Lorin Squires
	Dorothy Witt	Neil Snow

Robert H. Campbell, Conductor

III

Question Mark ..... John Ward

Big Ben ..... Benny Golson-Betjeman

You Don't Know What Love Is ..... Raye and de Paul-Betjeman

Keepin' Up With Jonesy ..... Quincy Jones
transcribed by John Ward

Tin Roof Blues ..... Lloyd Miller

THE TRANSATLANTICS JAZZ OCTET

Lloyd Miller, *piano, clarinet*	Gaylord Durland, *trumpet*
Rick Simpson, *piano, tenor saxophone*	John Ward, *trombone*
Dennis Nelson, *tenor saxophone*	Grady Edenfield, *bass*
Paul Betjeman, *baritone saxophone, clarinet*	Robert Campbell, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

CONNIE KIRKMAN, *Pianist*

Student of Robert Smith

in

SENIOR RECITAL

8:15 p.m.
Thursday, February 18, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 62

PROGRAM

English Suite III in G minor ..... J. S. Bach

Sonata, op. 27, no. 1 ..... Beethoven

Nocturne, op. 72, no. 1 ..... Chopin
Mazurka, op. 41, no. 1 ..... Chopin
Impromptu II, op. 36 ..... Chopin

Sonetto 123 del Petrarca ..... Liszt

Piano Sonata No. 3 ..... Norman Della Joio

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday February 19, 1965

1964-65 Series No. 63

PROGRAM *

I

Prelude and Fugue in Eb minor, no. 8.....J. S. Bach
Roy Hills, piano

II

Sonata in B Major, K. 281.....Mozart
Allegro
Andante amoroso
Rondo-allegro
Kay Huff, piano

III

Sonate für Klarinette in B .....Hindemith
3. Sehr langsam
4. Kleines Rondo, gemächlich
Judy Asay, clarinet
William Laycock, piano

IV

Romanze..... Elgar
Jesse Read, bassoon
Jean Hall, piano

V

Intermezzo, op. 118, no. 2 .....Brahms
Ema Jo Bascom, piano

VI

Reflets dans l'Eau ..... Debussy

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

LATE AFTERNOON BRASS AND JAZZ

4:15 p.m.

Thursday, February 25, 1965

Recital Hall, F. S. Harris Fine Arts Center

(1964-65 Series, No. 65)

PROGRAM*

I

Lou's Good Dues Blues ..... Nelson-Betjeman

What Am I Here For? ..... Wilkins

CONTEMPORTORY JAZZ ENSEMBLE
Richard E. Ballou, *director*

II

Sonata for Horn, Trumpet, and Trombone ..... Poulenc
Allegro moderato
Andante
Rondeau

Rick Lacey, *French horn*
Douglas Wing, *trumpet*
Richard Ross, *trombone*
Dennis Smith, *coach*

III

Three Little Feelings ..... Lewis

BRASS ENSEMBLE
Gaylord Durland, *trumpet soloist*
John Ward, *trombone soloist*
Ralph G. Laycock, *conductor*

IV

Straight ..... Monk-Betjeman

Tin Roof Blues ..... anonymous-Miller

Blues in the Closet ..... Pettiford-Ward

TRANSATLANTICS JAZZ OCTET
Paul Betjeman, *director*

V

John's Blues ..... Ward

Opus in Turquoise ..... Roland

On the Street Where You Live ..... Lerner and Lowe-Eberhardt

CONTEMPORARY JAZZ ENSEMBLE

*David Dalton, *coordinator*

PERSONNEL

CONTEMPORARY JAZZ ENSEMBLE

Richard E. Ballou, *Director*

Alto Saxophones
Edwin Biggs
Ronald Hansen

Tenor Saxophones
Dennis Nelson
Donald Reynolds

Baritone Saxophones
Paul Betjeman

Guitar
Richard Pinnell

Trumpets
Ron Keith
Robert Bray
Gaylord Durland
Douglas Wing

Trombones
John Ward
Richard Ross
James Brague
Richard Boyer

Percussion
Robert Campbell
Steve Sparhawk
Alan Thomas
Al Green

String Bass
Charles Byers
Grady Edenfield

Piano
Lynn Shurtleff
Russ Blake

BRASS ENSEMBLE

Ralph G. Laycock, *Conductor*

Trumpets
Ronald Keith
Robert Bray
Douglas Wing
Robert Basinger
Michael Mills
Frederick Smith
Gaylord Durland

Baritones
James Brague
Eugene Webb

French Horns
Richard E. Ballou
Rick Lacey
Beverly Noble
Yeo Bai Lee

Trombones
John Ward
Richard Ross
Richard Long

Tuba
Steve Hicks

String Bass
Charles Byers

Tympani
Craig Paxman

Percussion
Robert Campbell

TRANSATLANTIC JAZZ OCTET

Paul Betjeman, *Director*

Tenor Saxophones
Dennis Nelson
Rick Simpson

Baritone Saxophone
Paul Betjeman

Trumpet
Gaylord Durland

Trombone
John Ward

Piano and Clarinet
Lloyd Miller

String Bass
Grady Edenfield

Percussion
Robert Campbell

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

DENNIS SMITH, *Trombonist*
NINA DE VERITCH, *Cellist*

assisted by

Gladys Gladstone, *Pianist*
Bonnie Bennet, *Pianist*

in

FACULTY RECITAL

4:00 p.m.
Friday, February 26, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 66

PROGRAM

I

Ballade ..... Bozza

Dennis Smith, *trombone*
Bonnie Bennet, *piano*

II

Sonata No. 2 ..... Martinu

Allegro
Largo
Allegro commodo

Sonata, op. 102, no. 1 ..... Beethoven

Andante
Adagio
Allegro vivace

Nina de Veritch, *cello*
Gladys Gladstone, *piano*

III

Sonata ..... Hindemith

Allegro moderato maestoso
Allegretto grazioso
Allegro pesante
Allegro moderato maestoso

La Danza ..... Rossini

Dennis Smith, *trombone*
Bonnie Bennet, *piano*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday March 3, 1965

1964-65 Series No. 69

PROGRAM *

I

Prelude and Fugue No. 15
in G Major (WTC I)..... J. S. Bach

Rhapsody, op. 119, no. 4..... Brahms
Georgia Brenning, piano

II

Impromptu in Gb Major..... Schubert
Mahlon Grass, piano

III

Vergin, tutto amor..... Durante

Drink to Me Only With Thine Eyes..... Mellish
Richard Farr, tenor
Arla Mitchell, piano

IV

Sonata No. 2 in G Major..... Grieg
First Movement
Jeannie Hayes, violin
Susan Broadbent, piano

V

Reverie..... Debussy
Terry Thatcher, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

PAUL POLLEI, *Pianist*

in

FACULTY RECITAL

8:15 p.m.
Thursday, March 4, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 70

PROGRAM

Partita No. 3 in A minor ..... J. S. Bach
- Fantasia
- Allemande
- Corrente
- Sarabande
- Burlesca
- Scherzo
- Gigue

Variations on "Ah! vous dirai-je, Maman" ..... Mozart

Rhapsody in B minor, op. 79, no. 1 ..... Brahms

Capriccio in B minor, op. 2, no. 4 ..... Dohnanyi

INTERMISSION

Villageoises ..... Poulenc
- Valse Tyrolienne-Staccato-Rustique-Polka-Petite Ronde-Coda

Impromptu No. 1 in Ab Major, op. 29 ..... Chopin

Impromptu No. 2 in F# Major, op. 36 ..... Chopin

Ballade No. 2 in F Major, op. 38 ..... Chopin

Ballade No. 1 in G minor, op. 23 ..... Chopin

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATION

DEPARTMENT OF MUSIC

presents

DARREL STUBBS, *Oboist*

in

FACULTY RECITAL

assisted by

Robert Cundick, *piano, harpsichord*
Margaret Woodward, *soprano*
Lawrence Sardoni, *violin*
A. Harold Goodman, *violin*
Harold Laycock, *viola*
Lynn Shurtleff, *cello*
David Ward, *bass*

8:15 p.m.
Thursday, March 11, 1965
Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 77

PROGRAM

Sonata in C minor for Oboe and Continuo ..... Vivaldi

Adagio
Allegro
Andante
Allegro

Two Arias, from *The Secular Wedding Cantata No. 202*
for Soprano, Oboe, Strings, and Continuo ..... J. S. Bach

Weichet nur
Sich üben im Lieben

Sonata for Oboe and Piano ..... Hindemith

Cheerful
Very slow-Lively-Very slow as at first-Lively again

INTERMISSION

Turnabouts for Oboe and Piano ..... Robert Cundick

Moderato
Allegretto
Andante
Allegro molto

Two Romances for Oboe and Piano, op. 94 ..... Schumann

Concerto for Oboe and Strings in C Major ..... Eichner

Allegro, tempo giusto
Larghetto
Rondo, allegro moderato

Program Notes

Vivaldi was a famous violinist-composer who lived from 1673 to 1742. He was a prolific composer having written over four hundred works. Most of these are concertos and sonatas for violin and other string instruments, but flute, oboe, and bassoon were also included. His works exerted a great influence on the concerto form, some having been copied and used as models by Bach.

The Sonata in c minor for Oboe and Continuo was discovered in the State Library of Dresden under the title " 'Sonata for Oboe' by Signor Vivaldi." Helmut Schlövogt came across the manuscript written in Baroque style with only the solo part and a figured bass melody beneath it. Mr. Schlövogt wrote a realization of the figured bass accompaniment and published this edition in 1951.

The slow-fast-slow-fast sequence of movements common to the Baroque sonata is followed here. The first movement is based on a rhythmic figure heard at the outset in the cello and harpsichord, over which the oboe sings a majestic melody, embellished at times. The second movement is more extensive. The rotating figure at the beginning launches a broken melody in c minor which is repeated in g minor ,d minor, and ending in c minor again, but with some additional material, extension, and elaboration along the way. All this takes place over a continuously roving eighth-note bass pattern. The third movement in slow triple meter has interesting imitation throughout between the oboe and the bass melody. The fourth movement is a rollicking Saltarello.

Dr. Albert Riemenschneider, eminent authority on the music of J. S. Bach, provides the following interesting information:

".... It may be said without fear of contradiction, that Bach was the most sensitive of all the great composers in the selectivity of his individual instruments. By this is meant using special instruments to realize the spiritual intent which was inherent in their characteristic quality.... This is especially marked when they are assigned obbligati parts in connection with a solo voice or a duet in the arias. To follow the meaning and the play of the individual instruments as employed by Bach, offers one of the greatest fascinations for the listener of Bach's music. The words of the aria give the clue in practically every case. The voice part interprets these with stress on the spiritual content and meaning. While this is going on, the instrument assigned to perform the obbligato winds a garland or wreath of meaning, often in colorful tone painting, about the voice part. This brings the entire realm of spiritual values which are contained in the text to its complete fulfillment.

Bach's favorite instruments for obbligati were the violin, with its impressively effective, sparkling, energetic, softly imploring and facile characteristics, and the oboe with its manifold possibilities and descriptive qualities. Both of these instruments were used by Bach as obbligati instruments more than any other, possibly because of their greater flexibility in many situations ....

An interesting comparison of the frequency of the more popular obbligati instruments used by Bach in his Cantatas, Oratorios and Passions is shown in the following listings:"[1]

Blockflote	15 times	Oboe	84 times	176 times for the oboe family
Flauto traverso	70 times	Oboe d'amore	72 times	
Violin	69 times	Oboe da caccia	20 times	

The following is a translation of the first aria by William H. Scheide:

Weichet nur, betrübte Schatten,
Yield, melancholy shades,
Frost und Winde, geht zur Huh'!
frost and winds, go to rest!
Florens Lust will der Brust
Flora's delight will grant to the
nichts als frohes Glück verstatten,
breast nothing but happy good fortune,
denn sie träget Blumen zu.
for she is bringing flowers.

[1]A. Riemenschneider, *The Use of the Flutes in the Works of J. S. Bach,* Washington, D.C., 1950.

In his later compositions Paul Hindemith struck a harmonic style somewhere between the two poles of atonality, toward which his earlier dissonant counterpoint was leading him, and functional harmony or toality of a type found in this sonata. Hindemith is a midtwentieth century representative of a German contrapuntal tradition going back to Bach and Handel. He has been associated with the term Gebrauchmusik (utilitarian or occasional music), and this might have been his motivation to write sonatas for all orchestral instruments, something few composers have done.

The oboe sonata, along with the bassoon sonata, and the sonata for piano with four hands, was composed in 1938, the same year in which the opera *Mathis der Mahler* was first performed in Zurich, and the ballet, *Noblissima Visione,* was first performed in London.

The first movement of the oboe sonata begins and ends with a theme launched by a motive comprising a long and two short notes. There is a feeling of polyrhythm at the beginning. Contrasting melodies are presented right away and these reach a big climax just before the last statement of the first theme. The second movement presents two contrasting tempos, each appearing twice. The first slow section presents three arch-type melodies in a ABA fashion, then introduces a figure which appears in the second slow section. The fast sections present an ascending syncopated triplet pattern heard at the outset each time.

Turnabouts for Oboe and Piano was written by Robert Cundick in 1960 at Provo, Utah, for oboist Blaine Edlefsen. The title suggests the compositional device upon which the work is based. A figure of five notes which revolve stepwise above and below the principal note form the thematic material throughout. This figure, commonly called a "turn," is initially played by the oboe and continually reappears in various guises.

Robert Cundick is a staff member of the Music Department of Brigham Young University at Provo. "Turnabouts" was published by Boosey and Hawkes in 1964. The composer is at the piano.

Schumann composed the Three Romances for Oboe and Piano a little later than his Fantasiestucke for clarinet and piano. Only two of these will be performed tonight, the first and third ones. Both are marked moderato. The first Romance begins with a turning legato melody four measures in length. It begins on "a" above the staff and descends an octive in its course. The third begins with the oboe in a lower register playing a shorter ascending melody in octaves with the piano. The tempo is free and the piano plays several two-chord cadences. Both of the Romances have short contrasting sections in the middle and coda-like sections at the end.

Ernst Eichner was a composer and a famous virtuoso on the bassoon in his own time. He was born in Mannheim in 1740. His first post was in the orchestra at the Court of Pfalz-Zweibruchen. He appeared successfully as a virtuoso bassoon player in Paris in 1770 and in London in 1773. He also published orchestral and chamber compositions in both cities. At the conclusion of the season in London in 1773 he was appointed to the orchestra of the Crown Prince Fredrick William at Potsdam. He died there in 1777. Eichner is one of the important composers of the Mannheim school, with considerable chamber music and thirty-one symphonies credited to him.

This edition of his Oboe Concerto in C was made by Evelyn Rothwell from eighteenth century parts printed in London (J. Betz). The first movement is in a classic concerto form with (1) a preliminary exposition by the strings, (2) a fuller exposition of thematic material by solo oboe and strings modulating to the dominant, (3) a longer middle section, seemingly designed to display the solo instrument technique, in which some new ideas appear and are "worked over," (4) a brief recapitulation by the strings ending on a tonic six-four chord, (5) and a brief oboe cadenza followed by a very brief string ending. The second movement follows a similar pattern. It is in slow triple meter and begins in the minor dominant key with brief excursions into F and Bb. The third movement is a sprightly rondo in which the returning idea is usually played twice, once with oboe and again by strings alone. The three episodes between the returning statements of the main theme are (1) an expressive allegro played to a pizzicato accompaniment, (2) a meno mosso section in the tonic minor key which is embellished and ornamented, and (3) a faster section involving a triplet staccato.

Program Notes by Darrel Stubbs

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

March 12, 1965 1964-65 Series, No. 77a

PROGRAM*

I

Fantasy in F minor . . . . . Chopin
Roy Hills, piano

II

First Arabesque . . . . . Debussy
Cynthia J. Tass, piano

III

Duet for Two Tubas . . . . . Saint-Jacome
James Brague, tuba
Steven Hicks, tuba

IV

Trio Concertante, pour Flûte, Clarinette, et Basson
. . . . . FR Gebauer
Helen Carey, flûte
Judy Asay, clarinette
Jesse Read, basson

V

Two Rumanian Dances, op. 8a . . . . . Bartok
1. Alegro vivace
2. Poco Allegro

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

ROY HILLS, *Pianist*

student of Robert B. Smith

in

SENIOR RECITAL

8:15 p.m.
Monday, March 15, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 78

PROGRAM

I

Prelude and Fugue in Eb minor ..... J. S. Bach

II

Sonata, op. 2, no. 2 ..... Beethoven

Allegro vivace
Largo appassionato
Scherzo allegretto
Rondo grazioso

III

Fantasy in F minor ..... Chopin

IV

Two Rumanian Dances, op. 8a ..... Bartok

1. Allegro vivace
2. Poco allegro

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — March 19, 1965
1964-65 Series — No. 79

PROGRAM *

I

Three-part Invention, no. 6, E Major ------- J. S. Bach
Two Preludes, op. 6 ---------- Muczynski
Janet Peterson, piano

II

Sonata, op. 14, no. 1, E Major ---------- Beethoven
Allegro
Coralie Sandberg, piano

III

Vergin Tutta Amor ---------- Durante
Lady Moon ---------- Edwards
Cathy Culbertson, soprano
Kathryn Cook, piano

IV

The Statue of Czarskoe-Selo ---------- Cui
O, Do Not Grieve ---------- Rachmaninoff
Christina Politis, mezzo-soprano
Shauna Knight, piano

V

Sonata, op. 7, Eb Major ---------- Beethoven
Allegro molto e con brio
Elaine Haws, piano

VI

Prelude, op. 12, no. 7 ---------- Prokofieff
Marche from Love of Three Oranges ---------- Prokofieff
Ruth A. Thomson, piano

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

UNIVERSITY OF DENVER MEN'S GLEE CLUB

Gordon DeBroder, Conductor

BRIGHAM YOUNG UNIVERSITY MALE CHORUS

Ralph Woodward, Conductor

8:15 p.m.

Saturday, March 20, 1965

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 80)

PROGRAM

Cantate Domino ..... Pitoni
(1657-1743)

Plorate, Filii Israel ..... Carissimi
(c. 1605-1674)

What Is Man? ..... Faure
(1685-1759)

Hallelujah, Amen (*Judas Maccabaeus*) ..... Handel
(1685-1759)

Dirge for Two Veterans ..... Holst
(1876-1934)

Shenandoah ..... arr. R. Wagner

A-Roving ..... arr. R. Wagner

Across the Western Ocean ..... arr. Dougherty

Old Man Noah ..... arr. Bartholomew

UNIVERSITY OF DENVER MEN'S GLEE CLUB

Heavenly Light ..... Kopylow-Wilhousky

The Shepherdess ..... Schubert
(1797-1828)

Gram ..... Dvorak
(1841-1904)

Three Choruses from *Album for Male Voices, op. 30* ..... Grieg
(1843-1907)

I Laid Me Down to Slumber

Little Thora

Kvaalin's Halling

John Keeler, *baritone*
Calvin Bartholomew, *bass*

A Stopwatch and an Ordnance Map ..... Barber
(1910——)

Craig Paxman, *tympanist*

Down by the Sally Gardens ..... arr. Shaw-Parker

Set Down, Servant ..... arr. Shaw

BRIGHAM YOUNG UNIVERSITY MALE CHORUS

The Testament of Freedom ..... Thompson
(1899———)

1. The God Who Gave Us Life
4. I Shall Not Die without a Hope

COMBINED GLEE CLUBS
Conducted by Gordon DeBroder

PERSONNEL

UNIVERSITY OF DENVER GLEE CLUB

Gordon DeBroder, Conductor
John Querard, Accompanist

Barden, Alan
Barnett, Gordon
Bartee, Roy
Bauman, James
Bell, Orlyn
Braunwarth, Wayne
Brown, Douglas
Brownlee, Michael
Butterwick, Roger
Carpenter, John
Chambless, Nat
Dowley, Peter
Dreier, Robert
Duree, Steve
Eaton, Robert
Gist, Don
Gregory, Paul
Hansen, John
Hutchins, William
Ireland, Robert
Karrer, Paul
Kranitz, Mike
Leaf, William
Levine, Paul
Massey, Michael
Mendoza, Michael
Over, James
Palumbo, Michael
Riggs, William
Sampson, James
Shuford, John
Sloan, Dixon
Smith, Homer
Stout, Michael
Stanwise, Ralph
Sutton, Walter
Talmy, Richard
Weaver, Jerry
White, Joseph
Woodward, John

BRIGHAM YOUNG UNIVERSITY MALE CHORUS

Dr. Ralph Woodward, Conductor
Lynn Shurtleff, Assistant Conductor
Susan Smith, Accompanist

Allen, Hal
Anderson, Larry
Barber, Larry
Barrett, Vernon
Bartholomew, Calvin
Bates, Daniel
Beus, Edwin
Bingham, Bruce
Breinholt, Mark
Dastrup, Warren
Dixon, Brent
Eggertsen, Lars
Fish, Leon
Fisher, James
Fry, Grant
Gertsch, Paul
Gibb, Gregory
Gierisch, Ronald
Hall, Alan
Halliday, Stephen
Henderson, John
Jorgensen, Orrin
Keeler, John
Lawes, Ernest
Litster, Larry
Lott, Alex
Magleby, Marvin
McAllister, Edmond
Nelson, Larry
Nelson, Richard
Nolan, Jed
Palmer, Richard
Price, Charles
Rawlings, Brian
Rawlins, Bert
Rogers, Ellis
Rowley, Dean
Shedd, Robert
Smith, Gerald
Sorenson, Frank
Van Leuven, Wayne
Waldron, Gary
Walker, Kay
Weed, Thomas
Whiting, Larry
Wright, Sidney

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

David Dalton, *Violist*
Donna Dalton, *Soprano*

assisted by

Paul Pollei, *Pianist*
Robert Cundick, *Pianist*

in

FACULTY RECITAL

8:15 p.m.
Monday, March 22, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 81

PROGRAM

I

Ich nehme mein Leiden mit Freuden auf mich, from *Cantata 75* ..... J. S. Bach
Donna Dalton, *soprano*
David Dalton, *viola*
Robert Cundick, *piano*

II

Goethe Lieder ..... Wolf
Mignon I: Heiss mich nicht reden
Mignon II: Nur wer die Sehnsucht kennt
Mignon III: So lasst mich scheinen
Mignon: Kennst du das Land
Donna Dalton, *soprano*
Robert Cundick, *piano*

III

Sonata on Anonymous Themes of the 18th Century ..... Milhaud
Entrée
Francaise
Air
Final
David Dalton, *viola*
Paul Pollei, *piano*

INTERMISSION

IV

Frauenliebe und Leben (A Woman's Love and Life), op. 42 ..... Schumann
Seit ich ihn gesehen.
Er, der Herrlichste von allen.
Ich kann's nicht fassen, nicht glauben.
Der Ring.
Helft mir, ihr Schwestern.
Süsser Freund, du blickest.
An meinem Herzen, an meiner Brust.
Nun hast du mir den ersten Schmerz gethan.
Donna Dalton, *soprano*
Robert Cundick, *piano*

V

Sonata, op. 11, no. 4 ..... Hindemith
Fantasie: Ruhig (Peacefully)
Thema mit Variationen: Ruhig und einfach wie ein Volkslied
(Peaceful and simple as a folksong)
Finale (mit Variationen): Sehr lebhaft (Very lively)
David Dalton, *viola*
Paul Pollei, *piano*

Ich nehme mein Leiden mit Freuden auf mich.

I carry my sorrow with joy in my heart!
Who patiently suffers the torment of Lasarus,
the angels will gather unto them.
—translation by Jane May

Mignon Lieder

Mignon I (Mignon's First Song)

"Bid me not speak, bid me be silent!
For my secrecy is my duty.
I would fain show you all that is within me;
fate alone does not will it.

"At the appointed time the sun's course drives away
the dark night, and it must grow bright;
the hard rock opens its bosom
does not begrudge the earth her deep-hid springs.

"Each of us looks for rest in the arms of a friend;
there the heart can pour itself out in crying.
An oath alone seals my lips,
and only a god can open them."

Mignon II (Mignon's Second Song)

"Only he who knows longing knows what I suffer!
Alone and cut off from all gladness,
I gaze at the firmament on the other side.

"Ah! he who loves and knows me is far away.
I am tottering, and burn in my vitals.
Only he who knows longing knows what I suffer!"

Mignon III (Mignon's Third Song)

"So let me appear until I am so; do not take off the white robe from me!
I am hurrying from the lovely earth down into that solid house.

"There I shall rest awhile in silence, then a fresh view will open out;
Then I shall leave the pure veil, the sash and the wreath behind me.

"And those heavenly forms do not speak of man or of woman,
and no garments, no drapery, swaddle the transformed body.

"Indeed I lived without care or trouble, but I felt enough of deep pain.
With grieving I grew old too early; make me forever young again!"

Mignon (Mignon's Song)

"Do you know the land where the lemons blossom?
the golden oranges gleam among dark leaves,
a gentle wind blows from the blue sky,
the myrtle grows quietly, the laurels tall?
Do you really know it?
Thither, thither
I long to go with you, O my beloved.

"Do you know the house? its roof rests on pillars,
the hall gleams, the room glitters,
and images of marble stand and look at me:
'What have they done to you, my poor child?'
Do you really know it?
Thither, thither
I long to go with you, o my protector.

"Do you know the mountain and its cloud-girt track?
The mule picks its way in the mist;
in caves dwell the old brood of dragons;
the rock falls sheer, and over it the billows.
Do you really know it?
Thither, thither
lies our way! O father, let us go!"
—translation by William Mann

Frauenliebe und Leben (A Woman's Love and Life)

Seit ich ihn gesehen.

"Since first I beheld him, I see him everywhere, even in my waking dreams. Without him there is no joy in recreation; my tears arise, for his image blinds my eyes."

Er, der herrlichste von allen.

"He, the noblest of all men, gentle, good, kind, with his smile and his glowing eyes, is the supreme star of my heaven. I pray for him, wherever he may go. He is beyond me: his bride must be the worthiest of women. But to know that he is happy would content me, even though I should sorrow secretly because I were not his life's companion—mate of the noblest of men."

Ich kann's nicht fassen.

"I cannot believe my happiness: it must be a dream! If it be, may I never wake or die, so that I might die upon his breast. No, I cannot believe I have heard him say, 'Dearest, I am yours!' "

Du Ring an meinem Finger.

"O ring on my finger, what magic you hold! I kiss you, remembering the days when, the joys of childhood past, life was lonely and barren. Now I enter a new life, with the secret of earthly happiness. I'll love and serve him always, rejoicing that his love is all my own. O ring, what magic is yours!"

Helft mir, ihr Schwestern.

"Help me, sisters, adorn me, the happy bride; put the myrtle wreath on my forehead. How often have I longed for this day! Help me to banish foolish fears, so that I may welcome him with unclouded eyes. O beloved, thou art near now, my sun of joy. Let me kneel before thee. Sisters, strew flowers in his path. Though I part from you sadly, the bliss in my heart overwhelms all."

Süsser Freund, du blickest mich verwundert an.

"Sweetest friend, why do you wonder? Cannot you guess why my tears flow? They are not for sorrow. Amid my hopes and fears, hide your face upon my heart, while I tell you the reason. Now, my dearest, you share my joy. Hold fast my hand! Here the cradle will stand, holding the fulfillment of my dream: soon shall your image awake there."

An meinem Herzen.

"Here on my breast lies my treasure. Joy is love, and love is joy. My delight outruns all my dreams. Only a mother knows such fulfillment of bliss: men can never quite understand it. My lovely darling, how sweet is thy smile! Here on my heart lies my dearest treasure."

Nun hast du mir den ersten Schmerz gethan.

"Now for the first time hast thou made me grieve. O cruel sight, to see thee wrapped in the sleep of death! Lonely, I gaze around. My love can bring me no relief, for my life has stopped. Within my deepest soul, as in a cell, I will exist, far from the world, with my lost happiness."

—German poems by Chamisso
—translation by W. Alexander

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

Winds at the Y

featuring

CONCERT BAND
Ralph G. Laycock, Conductor

WIND SYMPHONY
Ralph G. Laycock, Conductor

BRASS JAZZ ENSEMBLE
Richard E. Ballou, Director
Ralph G. Laycock, Guest Conductor

8:15 p.m.
Wednesday, March 24, 1965

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 83)

PROGRAM

O Jesu Blest, from *St. Matthew Passion* ..... J. S. Bach-Chidester

Second Suite in F for Military Band ..... Holst
I. March ("Morris Dance," "Swansea Town" and "Claudy Banks")
II. Song without words, "I'll Love My Love"
III. Song of the Blacksmith
IV. Fantasia on the Dargason (introducing "Green Sleaves")

Il Guarany Overture ..... Gomez-Clark

THE CONCERT BAND

Four Movements for Winds ..... Long
I. March in Ternary Form
II. Song and Three Variations
III. Waltz-Minuet
IV. Sonata Allegro

THE WIND SYMPHONY

INTERMISSION

Three Little Feelings ..... Lewis
As smoothly as possible
Smoothly, loosely
Freely, rhythmically

Gaylord Durland, *trumpet soloist*
John Ward, *trombone soloist*

THE BRASS JAZZ ENSEMBLE

Symphony for Band (Symphony No. 6) ..... Persichetti
I. Adagio-Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

Incantation and Dance ..... Chance

THE CONCERT BAND

PERSONNEL

Piccolo

* Clifford Sorensen

Flutes

* Nancy Ann Hart
* Helen Carey
* Clifford Sorensen
* Doris Christensen
* Sharon Diana
Marlene Harston
Margaret Geddes
Leonard Dawson

Oboes

* Martha Craig
* Jean Hall

English Horn

Jean Hall

Eb Clarinet

* Edwin Biggs

Bb Clarinet

* Emil Geddes
* Judy Asay
* Blaine Curtis
* Edwin Biggs
* Karen Parker
* Larry Larsen
* Raeone Christensen
Lorene Warner
Evan Harrison
Don Reynolds
Carol Walker
Joanna Smithson
Jan Remley

Alto Clarinets

* George Taylor
Mary Hodge

Bass Clarinets

* Bruce Sundrud
Mavis Molto

Bassoons

* Jesse Read
* Carol Dixon
Alex Sutherland

Alto Saxophones

Gay Kennedy
* Kenneth Matheson

Tenor Saxophone

William Bunderson

Baritone Saxophone

* Douglas Keeler

Cornets and Trumpets

*† Gaylord Durland
* Larry Wardle
*† Robert Bray
*† Fred Smith
John Allen
William Hassell
Clair Anderson
Jim Peterson
John Webster
Peter Peterson
Dee Ar Davis

French Horns

*† Richard Lacey
* Gary Dalley
* Susan Burke
* Linna Barton
Ronald Knudsen
Rita Fretwell
Richard Henry
John Taggart

Trombones

*† John Ward
* Carson Sharp
*† Richard Ross
Cordell Chipman
Annette Kapp
Richard Young
Neal Burton
Richard Boyer

Baritone Horns

*† James Brague
† Eugene Webb

Tubas

† Steven Hicks
* Ralph Clark
Wayne Jacobson

String Bass

* Carrie Jacobs

Timpani and Percussion

*† Robert Campbell
(graduate assistant)
* Karen Baird
* Lorin Squires
* Bruce Knowles
* David Shaw
† Craig Paxman

Additional Personnel

(Jazz Ensemble Members)

Trumpets

Ronald Keith
Douglas Wing
Robert Basinger

French Horns

Yeo Bai Lee
Beverly Noble
Mark Collier

Trombones

Richard Long

String Bass

Grady Edenfield

* Wind Symphony
† Brass Jazz Ensemble

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

HISTORICAL INSTRUMENTS

and

CHAMBER SINGERS

4:15 p.m.

Thursday, March 25, 1965

Recital Hall

Franklin S. Harris Fine Arts Center

(1964-65 Series, No. 84)

PROGRAM*

I

Trio Sonata in F. ..... G. Sammartini

Andante
Presto
Largo
Allegro

Clarence Bushman, *treble recorder* Kathleen Brunson, *harpsichord*
Jerry C. Cook, *treble recorder* Janet Jenson, *viola da gamba*

II

Ricercare ..... Willaert

Fugue, from *Short Organ Fugue II* ..... J. S. Bach

Short Piece for Three Recorders ..... D. Koralewski†

Chorale ..... A. Barnes†

Andante ..... Bartok

Jeannie with the Light Brown Hair ..... Foster

CONSORT OF RECORDERS

III

Suite for Recorder ..... De Marseiell

Les heureuses
Rigaudon
Gavotte
1 er menuet
2 éme menuet

Clarence Bushman, *treble recorder*
Kathleen Brunson, *harpsichord*

IV

Tu M'uccidi, O Crudele ..... Gesualdo

CHAMBER SINGERS
Lynn Shurtleff, *conductor*

V

Sonata in G minor for Viola da Gamba and Continuo ..... Handel

Andante larghetto-Adagio
Allegro
Adagio
Allegro

Janet B. Jenson, *viola da gamba*
Kathleen Brunson, *harpsichord*

VI

Three Madrigals ..... Adler

I. The Pearls
II. The Choir Boys
III. Love Song

Marsha Brown, *soprano* — Dave Bowers, *tenor*
Christina Politis, *mezzo-soprano* — Ron Wickman, *bass*

VII

Sonata in F, op. 5 no. 4 ..... Corelli

Adagio
Allegro
Vivace
Adagio
Allegro

Theresa Sanders, *violin*
Janet B. Jenson, *viola da gamba*
Mary Beth Reynolds, *harpsichord*

† The Short Piece for Three Recorders by David Koralewski and the Chorale by Arthur Barnes were composed for a class in composition at Brigham Young University c. 1963.

* David Dalton, *Coordinator*

PERSONNEL

CHAMBER SINGERS

Lynn Shurtleff, *conductor*

Eleanor Capson
Karen Smith
Mary Babcock

Karen Otteson
Shauna Knight
Linda Jensen
Lynn Shurtleff

Bill Kellogg
Douglas Curran
James Smith

HISTORICAL INSTRUMENT ENSEMBLE
RECORDER CONSORT

Homer Wakefield, *director*

Descant Recorders
Kathleen Brunson
Linda Thurman

Treble Recorders
Clarence Bushman
Jerry C. Cook

Tenor Recorders
Clarence Bushman
Pamela Gillie

Bass Recorder
Clarence Bushman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

LATE AFTERNOON CONTEMPORARY CHAMBER MUSIC

4:15 p.m.
Wednesday, March 31, 1965

RECITAL HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 86)

PROGRAM

Violin Duets ..... Bartok

Ruthenian Dance
Walachian Dance
The Bag Pipe
Prelude and Canon
Pizzicato
Arabian Dance
Scherzo

Jan Morley, *violin*
Cheryln Olson, *violin*

Quartet (1912) ..... Milhaud

Rhythmique
Intime, contenu

Valoy Christensen, *violin*
Linda Green, *violin*
Margaret Vance, *viola*
Janet B. Jensen, *cello*

Hallowe'en* ..... Ives

Virginia Phillips, *violin*
Larry Shumway, *violin*
Wayne Wood, *viola*
Mary Beth Hansen, *cello*
Lynn Shurtleff, *piano*
Robert Campbell, *drum*

Contrasts ..... Bartok

Verbunkos (Recruiting Dance): Moderato, ben ritmato
Pihenö (Relaxation): Lento
Sebes (Fast Dance): Allegro vivace

Karen Lynn, *violin*
David Randall, *clarinet*
Diane Bastian, *piano*

*The composer offers the following instructions: "It was intended that this piece be played several times, and differently each time, returning from the mark D.C. and playing the Coda, as is customary, the last time; but each time all strings play the measures before the bar D.C. If played four times: First time: Allegretto and pp. Second violin and cello only, until two measures before the D.C. which all strings play each time. No piano. Second time: Allegro moderato - mp. First violin and viola only, until two measures before the D.C. No piano. Third time: Allegro molto - strings f, but piano p. All strings and piano, which plays only outer notes of each chord, that is, the upper and lower notes only, in each hand. Fourth time: Presto (or as fast as possible without disabling any player or instrument) - ff. All play all notes and Coda." A bass drum is added ad libitum on the last time through according to the composer's directions to add fuel to the already raging bonfire at the Halloween party. The strings play simultaneously in the keys of B, C, Db and D.

David Dalton, Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

A GAME OF CHANCE

by Seymour Barab

AMELIA GOES TO THE BALL

by Gian Carlo Menotti

8:15 p.m.
Wednesday, March 31, 1965
Thursday, Friday, Saturday, April 1, 2, 3

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, Nos. 87, 88, 89, 90)

A GAME OF CHANCE

comic opera in one act

by Seymour Barab

libretto by Evelyn Manacher Draper
suggested by the play
All on a Summer's Day
by Florence Ryerson Clements and Colin Clements
by arrangement with
Boosey and Hawkes, Inc.
publisher and copyright owner

First Knitter ..... Claudia Soelberg

Second Knitter ..... Melva Allred

Third Knitter ..... Sheryl Lee Jamison

The Representative ..... Richard Justis

✦ ✦ ✦

Director ..... Gary Fisher

Assistant Director ..... Dean Mitchell

✦ ✦ ✦

Accompanists ..... Royce Twitchell
Diane Perry

✦ ✦ ✦

Time ..... Anytime

Place ..... Anywhere

AMELIA GOES TO THE BALL

comic opera in one act

by Gian Carlo Menotti

Amelia	Ariel Bybee
Her Husband	James Smith
Her Lover	Leonard Pernell
Her Friend	Linda Steimle
Commissioner	Duane Huff
First Maid	Kathleen Perry
Second Maid:	Lynn Blackman

✦ ✦ ✦

Conductor	Brandt Curtis
Director	Gary Fisher
Assistant Director	Charles Curtis

✦ ✦ ✦

Accompanists	Royce Twitchell Susan Smith

✦ ✦ ✦

Time	About 1900
Place	Amelia's Boudoir

CHORUS

Austin, Linda
Beaman, Helen
Bowers, Andrea
Boutroix, Michael
Brimhall, Richard
Broadhead, Paul
Christian, Pat
Christy, Larry
Dilworth, Clara
Farr, Teresa
Gammell, Elizabeth
Hunt, Larry
Klinger, Sheryl
Lund, Randall
Maxfield, Neldon
Mitchell, Dean
McBride, Susan
Munson, Carol
Ricks, Ruth
Rudolph, Walter
Shipp, Charles
Shepherd, Leslie
Smithson, Joanna
Waddell, Lea
Williams, Carol
Williams, David

✦ ✦ ✦

Lighting ..... Phil Ungerman

Stage Manager ..... Roger Harris

Properties ..... Neil Clements

✦ ✦ ✦

Forthcoming Opera Productions:

The Beggars Opera: April 7, 8, 9, 10
Wilkinson Center Theatre

The Bartered Bride: May 5, 6, 7, 8
Fine Arts Center Concert Hall

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday April 2, 1965

1964-65 Series No. 89a

PROGRAM *

I

Sonata in A Major, K. 402 ..... Mozart
Andante, ma un poco adagio
Allegro moderato

Katheryn Young, violin
Marilyn Foutz, piano

II

Sonata in F Major ..... Handel
Adagio
Allegro
Largo
Allegro

Mark Jasinski, violin
Randall Lund, piano

III

Don Quixote Suite ..... Telemann
Overture
Awakening of Don Quixote
His Attack on the Windmills
Sighs of Love for Princess Aline
Sancho Pansa Swindled
Rosinante Galloping, The Gallop of Sancho Pansa's Mul
Don Quixote at Rest

The Chamber Orchestra
Ralph G. Laycock, conductor

Violins
Valoy Christensen (concert-mistress)
Wayne Wood
Kathy Young
Teresa Saunders
Larry Shumway
Dale Johnson
Virginia Phillips

Violas
Dan Blakeslee
Terry Hill

Cellos
Janet B. Jensen
Mary Beth Hansen

Bass
David Ward

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday April 6, 1965

1964-65 Series No. 90a

PROGRAM *

Open Wider Please ..... Foster
transcribed by Paul Betjeman

Keepin' Up with Jonesy ..... Quincy Jones
transcribed by John Ward

When the Saints Go Marching In ... Traditional-Miller

Nearness of You ..... Carmichael-Miller

In an 18th Century Drawing Room .. N. Adderly-Gibbs

Biaban ..... Lloyd Miller

Blues in the Closet ..... Pettiford-Jones
transcribed by John Ward

Westwood Walk ..... Mulligan-Betjeman

You Don't Know What Love Is
Raye and de Paul-Betjeman

Wildwood ..... Gryce-T. Ward

Dippermouth Blues ..... Oliver-Miller

TRANSATLANTICS JAZZ OCTET

Paul Betjeman, baritone saxophone, clarinet
Gaylord Durland, trumpet, flugel horn
Dennis Nelson, tenor saxophone, alto saxophone, clarinet
Rick Simpson, tenor saxophone, piano
John Ward, trombone, bass trombone
Lloyd Miller, piano, clarinet, cornet
Grady Edenfield, bass violin
Bob Campell, snare drum, bass drum, tom-tom, cymbals, etc.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday April 7, 1965

1964-65 Series No. 91

PROGRAM *

I

Art Thou Troubled.....Handel
Maman dites moi.....Weckerlin
Leanna Macintosh, mezzo-soprano
Janet Larsen, piano

II

Bonjour Suzon.....Delibes
Ol' Jim.....Edwards
Pamela Harrison, mezzo-soprano
Lillian Dixon, piano

III

Verborgenheit.....Wolf
Into the Night.....Edwards
Karren Otteson, mezzo-soprano
Gwyn Howell, piano

IV

Les Berceaux.....Faure
Divinites du Styx, from Orpheo.....Gluck
Karen Smith, mezzo-soprano
Susan Broadbent, piano

V

Le Violette Canzone.....A. Scarlatti
An die Leier.....Schubert
Valoy Christensen, soprano

VI

It Is Enough, from Elijah.....Mendelssohn
Love's Philosophy.....Quilter
Dennis Miner, baritone
Wallace McCloy, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

SYMPHONY ORCHESTRA

Crawford Gates, Conductor

ORATORIO CHOIR

Ralph Woodward, Conductor

8:15 p.m.

Thursday, April 8, 1965

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 92)

PROGRAM

Overture, from *The Bartered Bride* ..... Smetana

Symphony No. 1 in C minor, op. 68 ..... Brahms

Un poco sostenuto-Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio-Allegro non troppo, ma con brio

Symphony Orchestra

Crawford Gates, Conductor

INTERMISSION

Sancta Civitas ..... Vaughan-Williams

Maughan McMurdie,* *baritone*

Symphony Orchestra

Oratorio Choir

Ralph Woodward, Conductor

*Faculty

The Bartered Bride (Overture) ..... Smetana

Usually associated with nationalism, Smetana (1824)-1884) did not at first show those tendencies in his works. A product of the period in which his native land was under successive outside influences, he did not actually become aware of his strong nationalistic sentiments until he had spent part of his young manhood in the Swedish city of Götborg, as leader of its Philharmonic Society. German-speaking from birth, Smetana took advantage of the opportunity to study Czech with several compatriots. He eventually became fluent in his native language.

Smetana's father was an amateur musician, and the young son seems to have rivalled Mozart as a youthful prodigy, playing both violin and piano in public before he was six.

The Bartered Bride, second of Smetana's eight patriotic operas, was a comic opera of unrivalled freshness and gaiety of spirit. To the Czechs the opera has a deeper meaning than it can ever convey to the outer world, for at a time when to them life was darkest they found stimulation in its racy humor. To quote Nejedly:

> Since Mozart's time there has not been a composer who, with such refined art and such alluring freshness, could delight the world with such warm, frank and genial humor as the author of *The Bartered Bride.*

From the first performance of this work at the provisional theatre on May 30, 1866, the Czechs were enraptured with it, and it has been widely accepted outside of Bohemia, though its deeper meaning has not always been understood.

Symphony No. 1 in C minor, op. 68 ..... Brahms

Brahms was middle-aged before he finished his first symphony in September of 1876. Although it had been maturing for a decade and half he did not let the importunings of his friends stampede him into action. The thought of Beethoven not only inspired him, but deterred him. He once said, "You have no conception how the likes of us feel when we hear the trampling of a giant like him behind us." Yet in the privacy of his study he made profuse experiments, some of which helped feed his fireplace, others of which found their way into ultimate concertos and similar works. The work was finally completed in his forty-fourth year. Its ripeness and its confident mastery are evident throughout. The C minor symphony appears far less austere than it did in 1878 when a sapient critic discovered in it a "sullen asceticism." Today it seems abounding in melowness and humility.

Sancta Civitas ..... Ralph Vaughan-Williams

Ralph Vaughan-Williams, born on October 12, 1872, attended Trinity College, Cambridge, the Royal College of Music where he worked with Parry and Stanford and subsequently went to Berlin to study composition with Max Bruch. Later he had some instruction from Maurice Ravel.

After the First World War, in which Vaughan-Williams saw active duty as a lieutenant in the artillery, he pursued a line of religious thought that brought forth the oratorio Sancta Civitas (1925), Prayer Book for two liturgical settings of the Te Deum (1928- and 1937), and the very unliturgical settings of Benedicite (1930) and Magnificat (1932), among other works.

The eight symphonies of Vaughan-Williams, his many choral settings of folk song, and his works for orchestra and chorus in the best English tradition place him in a unique position among the eminent composers of our time. Critics have found it difficult to connect his works with any known stylistic idiom. Eric Blom (1942) points out, "With most other composers, if one has not much else to say, one can always talk about influences. But try as we may, we cannot trace the origin of Vaughan-Williams' music in that of other composers, even purely technically." Blom further pointed out the influence that English folk song with its modality and its irregular periodicity had an Vaughan-Williams' art. Comparing him with Bela Bartok, both of these masters "have achieved universality through the honest, unaffected cultivation of the musical constituents rooted in the soil of their own countries."

Sancta Civitas is an oratorio for tenor, baritone, chorus, semi-chorus and orchestra. The full text is from the authorized version of the Revelation, with some additions from Taverner's Bible and the Sanctus from the Communion Service. The music in this work has an austerity about it that avoids any sensuousness or worldliness. As in most of the choral music of Vaughan-Williams, the words lead the music. Great climaxes at extreme pitches occur, but only at the compulsion of the text, yet there is no straining for dramatic effect; it comes as a natural outgrowth of the textual development. Although the simplicity of thought is magnificent, the physical expression is elaborate, employing large forces. The orchestra has woodwinds in triple including a double bassoon, and employs a piano in the percussion. In addition to the baritone solo and full choir, there is a semi-chorus of about twenty voices and a distant choir with a separate conductor. Alongside this distant choir is placed one of the three trumpets. With these varied forces Vaughan-Williams erects a huge cathedral of sound. He builds it in tiers or layers, piling choir and sonority on each other to achieve mighty climaxes as well as transcendent moments of peace and remoteness.

The music is a song of immortality in three sections. The first section proclaims a vision of heaven in terms of Revelation XIX, while the second concerns itself with the destruction of Babylon, symbol of all that is worldly, as is found in Revelation XVIII. The third section describes the City of God as is found in Revelation XXI. While these three pictures are contrasted in nature, there is no break in the music between the sctions.

This work, the only one in Vaughan-Williams' vast output that can be considered as a Biblical Oratorio, is difficult to explain in words. Hubert Foss said, "It is one of the great mystical works for chorus and orchestra; it jostles in commonality with the *St. Matthew Passion* and Beethoven's *Mass in D.* It stands no nearer to Elgar's *Dream of Gerontius* than it does to Berlioz's *L'Enfance du Christ.* Absolute in both musical and religious conception, it yet forms a part of the pattern of Vaughan-Williams' and of our lives."

Homer Wakefield

ORCHESTRA PERSONNEL

Dr. Crawford Gates, Musical Director

First Violins
Karen Lynn
Concert Mistress
Eryln Gould
Valoy Christensen
Teresa Sanders
Larry Shumway
Patricia Cosseboom
Kaye Nally
Katheryn Young
Anne Workman
Helen Stout
Cheryln Olson
Denise Marshall
Linda Cropper
Gayle Armundsen
Wayne Wood

Second Violins
Dale Johnson, *Principal*
Rebecca Gehring
Virginia Phillips
Carla Berry
Carl Palmer
Margaret Simmons
Kathy Davis
Elaine Pinkard
Mark Jasinski
Claudia Weaver
Sue Bartschi
Janice Merkley
Caralee Tonks
Glade Goodliffe

Violas
Margaret Vance, *Principal*
Dan Blakeslee
Terry Hill
Myrna South
Coleen Smith
M'Jean South
Darlene Long
Loraine West
Carole Cook

Cellos
Janet Jensen, *Principal*
Mary Beth Hansen
Kathy Bird
Leta Boyer
Michael Walter
James Blonquist

Basses
David Ward, *Principal*
Eugenia Boyce
Elizabeth Baird
Barbara Lynn
Diana DeArman
Carrie Jacobs

Flutes
Diane Bastian, *Principal*
Nancy Hart
Cheryl Beck
Sue Ray

Oboes
Jerol Clark, *Principal*
Aric Johnson
Terry Lynn Peterson

Clarinets
Judy Asay, *Principal*
David Randall
Blaine Curtis

Bassoons
Jesse Read, *Principal*
Carol Dixon
Duane Perry
Alex Sutherland

Horns
Yeo Bai Lee, *Principal*
Susan Burke
Richard Lacey
Patricia Smith
Mark Collier
Richard E. Ballou*

Trumpets
Ron Keith, *Principal*
Gaylord Durland
Fred Smith

Trombones
John Ward, *Principal*
Richard Ross
Carson Sharp

Tuba
Steven Hicks

Timpani
Craig Paxman

Percussion
Robert Campbell, *Principal*
Karen Baird

Harp
Carolyn Paxman

OFFICERS

David Randall, *President*
Mark Jasinski, *Property Manager*
Valoy Christensen, *Secretary*
Claudia Weaver, *Librarian*
Conductors: Crawford Gates, Lawrence Sardoni, Ralph G. Laycock
Wind Coach: Richard E. Ballou
String Coach: David Dalton

*Faculty

ORATORIO CHOIR PERSONNEL

Dr. Ralph Woodward, Conductor — William Call, Assistant Conductor

Sopranos
Avery, Joyce
Barney, Linda
Baugh, Judy
Belt, Doris
Doyle, Betsy
Brashear, Dawn
Brashear, Marilyn
Call, Diane
Call, Lois
Chapman, Lynette
Denkers, Elaine
Dinger, Marilyn
Dixon, Lillian
Ebeling, Nina
Erickson, Jennifer
Ellis, Mary Elizabeth
Fullmer, Lucille
Gibb, Michael
Gifford, Jeanie
Goodson, Carol
Hanks, Nancy G.
Hicks, Diana
Judd, Julie
Johns, Martha
Kidd, Sandra
Killion, Jonell
Lowham, Janice
Merrill, Kathleen
Nelson, Pat
Packer, Marita
Parker, Karen
Pilker, Marda
Poole, Pamela
Reber, Ruth
Rose, Pamela
Schreiner, Merlene
Smith, Nancy
Whipple, Sandra
Wright, Barbara Jo
Young, Sylvia

Altos
Andersen, Bonnie
Baer, Bonnie
Balmforth, Sheila
Barrett, Margaret
Bartholomew, Fae
Bates, Carol
Bingham, Joyce
Braeshear, Carol
Carrigan, Ann
Clark, Jill
Cook, Kathryn
Culbertson, Catherine
Engeler, Elma
Faulkenham, Kaaren
Haws, Elaine
Higginson, Alzind
Hillard, Diane
Hunt, Linda
Keeler, Claudia
Kemp, Shari
Lewis, Wynette
Knowlden, Pauline
McBride, Leora
Philps, Reola
Pickering, Anne
Reed, Beverly
Rhoton, Trudy
Rockwell, Bonnie
Roland, Elizabeth
Rose, Doretta
Sagers, Carolyn
Sharpe, Mary Anne
Shurtleff, Lou Jean
Stapley, DeAnna
Taylor, Tanya
Thatcher, Nila Rae
Thompson, Kaye Starr
Thornhill, Loahnna
Tuss, Cynthia

Tenors
Alers, Perry
Alldredge, Antoine
Barton, Bordon
Birch, Glenn
Blanchard, Kendall
Call, William
Eastman, V. David
Harding, F. Jay
Hoggan, Wesley
Housekeeper, Arlen
Jenkins, James
Murphy, William
Peterson, James
Roberts, Stephen K.
Sampson, D. Paul
Schreiner, Lawrence
Severe, Kent
Shawcroft, Curtis
Stewart, Keith
Tucker, Terry
Wilkinson, John C.
Bass
Ahlstrom, Paul
Allen, John
Ballard, Lynn
Ballve, Bill
Call, Dale
Carroll, Raymond F
Collins, John
Goulding, Lee
Griggs, Wilford
Hale, E. Lee
Halladay, Scott
Hansen, Charles
Hawkes, Brent
Hindemarsh, Doug
Hutching, David
Humphery, Tim
Jamison, Kent
Jamison, Lowell
Jensen, Don
Johnson, Kim
Kerr, Gary
Kest, David
Larsen, Robert
Mace, Marlow
Miller, Stan
Miller, Vince
Monson, Ralph L.
Moore, Garth R.
Nunn, Robert
Shedd, Robert
Tanner, John
Teachout, Rod
Wood, Robert

OFFICERS

Scott Halladay, *President*
James Jenkins, *Vice-President*
Elaine Denkers, *Secretary-Treasurer*
Fae Bartholomew, *Social Chairman*
Ralph Monson, *Social Chairman*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday April 14, 1965

1964-65 Series No. 95

PROGRAM*

I

Sonata in A Major, op. 59 no. 1 ..... Kuhlau
First Movement
Anita Cook, piano

II

My Abode .....Schubert
Sunday on the Rhein .....Schumann
Roger Johnson, baritone
Susan Johnson, piano

III

Sonata in E^b Major, op. 7 ..... Beethoven
Allegro molto e con brio
Elaine Haws, piano

IV

Ich Liebe Dich .....Grieg
Granada.....Lara
Michael Higgins, tenor
Susan Smith, piano

V

My Heart at Thy Sweet Voice.....Gounod
Leslie Shepherd, mezzo-soprano
Carol Miles, piano

VI

Sonata in A^b Major, op. 26 ..... Beethoven
Theme and Variations
Randall Lund, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC

7:00 p.m.

Friday, April 16, 1965

JOSEPH SMITH AUDITORIUM

(1964-65 Series, No. 96)

PROGRAM*

I

Sonata da Chiesa in F Major, op. 1, no. 1 ..... Corelli
Grave
Allegro
Adagio
Allegro
Kathy Young, *violin* — Kathy Bird, *cello*
Anne Workman, *violin* — Claire Hendrix, *organ*

II

Sonata da Camera in A Major, op. 5, no. 1 ..... Handel
Grave
Allegro
Larghetto
Gavotte
Allegro
Kathy Young, *violin* — Kathy Bird, *cello*
Anne Workman, *violin* — Marybeth Reynolds, *harpsichord*

III

Allegro from, *Symphony VI* ..... Widor
Ansley Fleming, *organ*

INTERMISSION

IV

Movement for Organ and Brass (1959) ..... Robert Manookin
BRASS QUINTET
Ansley Fleming, *organ* — Robert Manookin, *conductor*

Suite for Brass Quintet ..... Scheidt
Intrada
Courante
Galliard
Paduan
BRASS QUINTET

VI.

Introitus, Chorale, and Fugue ..... J. N. David
BRASS ENSEMBLE
Preston Larson, *organ* — Lynn Shurtleff, *conductor*

Brass Quintet

Trumpets:	Larry Bastian
	Douglas Wing
Horn:	Richard E. Ballou
Trombones:	Carson Sharp
	John Ward

Brass Ensemble

Trumpets:	Larry Bastian
	Douglas Wing
Horn:	Richard E. Ballou
	Rick Lacey
	Wayne Davis
	Mark Collier
Trombones:	Carson Sharp
	Richard Ross
	John Ward

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday April 16, 1965

1964-65 Series No. 97

PROGRAM*

I

Prelude and Fugue in C# minor.....J. S. Bach

Scherzo in B♭ minor.....Chopin

M'Jean South, piano

II

Sonata No. 3 in E♭ Major..... Haydn

Allegro

Pat Chatwin, piano

III

Novelette in C Major..... Poulenc

Jeanette Robinson, piano

IV

Dolly..... Fauré

Berceuse

Mi-a-ou

Le Jardinde Dolly

Kitty-valse

Tendresse

Lepas Espagnol

Richard Clinger, piano

Roy Hills, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

UTAH VALLEY YOUTH SYMPHONY

A. HAROLD GOODMAN
RENDOL L. GIBBONS
WYATT KONDRIS
Conductors

8:15 p.m.

Monday, April 19, 1965

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 98)

PROGRAM

Youth Overture ..... Diemer

L'Arlesienne Suite (Overture) ..... Bizet

Rendol L. Gibbons, *conductor*

✦ ✦ ✦

Overture and Allegro, from *La Sultane Suite* ..... Couperin-Milhaud

Wyatt Kondris, *conductor*

✦ ✦ ✦

Symphony No. 1 in G Minor ..... Kalinnikow

Finale

Dovetail ..... Muczynski

A. Harold Goodman, *conductor*

UTAH VALLEY YOUTH SYMPHONY 1964-65 SEASON

First Violins

Steven Goodman, Concertmaster

Cynthia Vance, Principal
Gordon Goodman
Ruth Ellen Haupt
Chris McKellar
David Huff
Michael Bettwieser
Donald Pyne
Myra Olsen
Kirk Terry
Dawn Lambert
Marvin Don Sabin
Sally Orton
Pat Hoover
Gloria Madsen

Second Violins

Lois Haupt, Principal
Evelyn Webb
Edith Weaver
Charles Gray
Ann Clegg
Jennie Lyne Pierce
Kevin Rollins
Janet Priday
Marilyn Dennett
Daniel Paul Orgill
Beth Mecham
Rae Lene Johnson
Valerie Dunford
Paula Pearson
Cornell Porter
Robert M. Cundick, Jr.
Todd Compton

Violas

David Hall, Principal
Clara Pace
Gail Loader
Sandra Steele
Paul Cranney
Michael Lauritzen
Terry Compton

Cellos

Linda Christensen, Principal
Brian Stubbs
Robert Lauritzen
Lee Vance
Lon Keith
Neil Maycock
Ann Dennett
Thomas E. Cundick
JoAnne Hales
Jane Everitt

Bass Viols

Jerry Jackman, Principal
William Everitt
Tim Stanley
Paul Hart
Alan Beck
Margaret Lily Vaughan
Susan Martel

Flutes

Claudia Dayton
Christina Nibley
JoAnn Johnson
Linda Laycock

Oboes

Martha Oliphant
Eileen Dayton
Craig R. Dunford
Wayne Potts
Kevin Moss

Clarinets

Larry Hill
Kathy Kennard
Keith Smith
David Walter

Bassoons

Scott Dorton
Margo Eatough
Warren Barton

Trumpets

Rodger Sorensen
Tom Jones
Boyd Nelson
Sandra Young

French Horns

Richard Asay
Roger E. Billings
Dan Clark
Tom Nibley
Bruce Woodward
Donae Ricks
Gary Dixon
Leland Dayton

Trombones

Kim Bateman
Morris Told
Alan Johnson
Bryan Lloyd Hofheins

Tuba

Neil Riddle

Timpani

David Shaw

Percussion

Gary McClellan
Paul Nibley

ORCHESTRA OFFICERS

Steven Goodman, *President*
Claudia Dayton, *Secretary*
Chris McKellar, *Property Manager*
Gordon Goodman, *Librarian*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATION

DEPARTMENT OF MUSIC

presents

VER LYNN ROBERTS, *Pianist*

student of Reid Nibley

in

SENIOR RECITAL

7:00 p.m.

Thursday, April 22, 1965

Recital Hall

Franklin S. Harris

Fine Arts Center

1964-65 Series, No. 99

PROGRAM

I

Sonata, op. 7 ..... Beethoven

Allegro molto e con brio
Largo con gran espressione
Allegro minore
Rondo

II

Three Rondos on Folk Tunes ..... Bartok

III

Partita No. 2 ..... J. S. Bach

Sinfonia
Allemande
Corrente
Sarabande
Rondeau
Capriccio

IV

Paganini Etude No. 6 ..... Liszt

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

UNIVERSITY CHORALE

Maughan McMurdie, Conductor

8:15 p.m.

Thursday, April 22, 1965

CONCERT HALL

Franklin S. Harris Fine Arts Center

(1964-65 Series, No. 100)

PROGRAM

I

O Brother Man ..... Scott-Gatty-Litten

Benedictus Es, Domine ..... Titcomb

Eye Hath Not Seen ..... Matthews

Let All the Nations Praise the Lord ..... Leisring

II

Special Selection .....

III

Christ Is Risen ..... McAfee

Tracy Rollins, Douglas Wing, *trumpets*
Carson Sharp, John Ward, *trombones*

Lord of All Being ..... Cain

Hearts and Voices Heav'n Raise ..... Matthews

O Clap Your Hands ..... Cousins

INTERMISSION

IV

These Are My Heartfelt Tears ..... Palestrina

When I Was One-And Twenty ..... Kalmanoff

Better Botter ..... Dasher

Old Abram Brown ..... Britten

V

Paganini Extude No. 6 ..... Liszt

VerLynn Roberts, *piano*

VI

My Lovely Celia ..... Monro

Canzonets ..... Berger

1. Snake Baked a Hoecake
2. The Prune Song
3. Grasshopper Song

Glory ..... Rimsky-Korsakoff

Ansley Fleming, Marybeth Reynolds, *pianists*

UNIVERSITY CHORALE PERSONNEL

Maughan McMurdie, conductor

Douglas Andrews, administrative assistant
Ansley Fleming, accompanist

Sopranos
Butterfield, Linda
Ballantyne, Mary
Barr, Susan
Burrows, Nancy
Berry, Marthine
Bodine, Mary
Brewer, Rhonda
Bronson, Margaret
Browning, Karen
Burtenshaw, Trudy
Christensen, Sandra
Callahan, Frances
Culley, Bonnie
Daniel, Julaine
Davis, Margaret
Drury, Monteen
Dalley, Patsy
Darling, Suzanne
Davis, Jane
Falkner, Linda
Felshaw, Elaine
Fricke, MargoLee
Hales, Janice
Halverson, Karen
Hammond, Shauna
Hankins, Sharon
Hunsaker, Camilla
Harper, Ardith
Hoem, Deann
Jensen, Eileen
Jiacoletti, Phyletta
Johnston, Ann
Kelly, Doris
Lamoreaux, Carolyn
Larsen, Kelli
Larson, Susan
Lebaron, Margaret
Lewis, Merrillyn
Lamoreaux, Betty
Lee, Margaret
Lemon, Carol
Lyall, Pamela
Magleby, Ruth
Maughan, Karen
Miller, Linda
Millett, Alora
McClellan, Luanne
Nelson, Virginia
Nuttall, Kathleen
Olson, Renae
Palmer, Judy
Parker, Loretta
Philips, Virginia
Pope, Reva
Powell, Linda
Prescott, Randlyn
Price, Carolyn
Reid, Lynda
Rolf, Jacqueline
Reber, Ruth
Royall, Dianne
Rounds, Carolyn
Severe, Marti
Smith, Kathryn
Solomon, Leslie
Strong, Corrine
Simper, Pamela
Saverio, Maria
Taylor, Trudy
Thompson, Joan
Tracy, Inez
Thomas, Sheri
Unbedacht, Beverly
Wade, Gene
Walker, Ruth
Walton, Vernie Jo
Ward, Shauna Jo
Washburn, Kay
Welcker, Michelle
Wolfley, Jerry
Wynder, Judy
Wynder, Norma Jean
Wright, Winifred

Altos
Anderson, Pat
Andrews, Karen
Arnell, Carolyn
Atkinson, Ruth
Barron, Judy
Barfuss, Linda
Bartschi, Susan
Beam, Charlene
Blackwelder, Danetta
Brown, Carole
Brown, Joanne
Brown, Leona
Butler, Cherlyn
Chlarson, Juliet
Collins, Mary
Compton, Janet
Colter, Rebecca
Cresap, Kenon
Cooper, Carma
Cornwall, Ellen
Dukes, Patricia
Egbert, Carol
Evans, Lynne
Fehlberg, Rosamunde
Gilbert, Jean
Goodwin, Jean
Griggs, Helen
Hadfield, Cynthia
Hatch, Janice
Hermansen, Carol
Hubert, Barbara
Holty, Carol
Humphries, Janice
Jones, Larhea
Knudson, Linda
Larsen, Janet
Lewis, Cynthia
Lewis, Letha
Lundgreen, Marilyn
Luther, Laura
McCown, Patricia
McEntire, Carol
Meredith, Phyllis
Marier, Roberta
Masters, Carolyn
Nelson, Donna
Nelson, Nadine
Newman, Ella
Pearson, Denise
Petersen, Diane
Peterson, Janet
Pierce, Patricia
Prescott, Carma
Peck, Mary
Ray, Vonda
Reeder, Kathleen
Rollins, Pamela
Savage, Marjorie
Standing, Martha
Stokes, Ranae
Sandberg, Coralie
Stubbs, Judith
Walker, Ponda
Ward, Clarice
Warr, Joanne
Williams, Judy
Willson, Marcheta
Wardell, Sandra

Tenors
Bleak, Karen
Brown, Georgia
Clinger, Richard
Carroll, Dean
Codling, Charles
Cullimore, Owen
Circuit, Richard
Earp, Wyatt
Hassell, Joyce
Johnson, Dale
Jackson, Ron
Johnson, Theodore
Kirby, Graham
Lawes, Ernest
Long, Darlene
Lyman, Larry
McMurdie, Chatley
Probst, Lynn
Robinson, Kathleen
Smith, Jack
Smith, Stephen
Stoner, Roy
Taylor, Williams
Thompson, Clifford
Udall, Steven
Niencek, Robert

Basses
Andrews, Douglas
Barfuss, Elmer
Bartlett, James
Bennett, Clifford
Blodgett, Steven
Bodmer, Paul
Boehme, Brent
Bronson, Steven
Brooks, Thomas
Brown, David
Brown, Murr
Bushman, Milo
Brown, Charles
Cole, Robert
Carlson, Ronald
Chamberlain, Guy
Chamerlain, Jay
Demeter, Eric
Dye, Myron
Derricott, Roland
Farar, Milton
Fowkes, Charles
Gardner, Douglas
Gent, Buddy
Groberg, Joseph
Grover, Robert
Gunnell, Leigh
Hardy, Dean
Little, David
Larkin, Don
Lowry, Glen
Merrill, Robert
Openshaw, Roger
Palmer, Milton
Rich, David

OFFICERS

Ted Johnson, President
Carti Severe, Social Chairman
Susan Larson, Secretary Treasurer
Lynne Evans, Publicity Chairman

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

7:00 p.m. E-400
Thursday, April 22, 1965 Harris Fine Arts Center

STUDENTS OF FLORA NIELSEN

PROGRAM

Come Ye Blessed.....J.P. Scott
The Big Brown Bear.....Mana-Zucca
Jay Michaelson, baritone
Annette Kapp, piano

May, the Maiden .....Carpenter
Pat Vause, soprano
Janice Gilliland, piano

The Rose.....Clokey
Paula Gardner, mezzo-soprano

Love's Old Sweet Song.....Molloy
Lucille Fullmer, mezzo-soprano

The Street Where You Live.....Lerner & Loewe
Melanie McEwen, mezzo-soprano
Marcie Green, piano

Climb Every Mountain.....Rodgers-Hammerstein
Romance.....Romberg
Susan Seward, mezzo-soprano
Carol Ann McKnight, piano

My Mother Bid Me Bind My Hair.....Haydn
Sheri Thomas, soprano
Clotele Thomas, piano

I Love Thee.....Grieg
Christine Johnson, mezzo-soprano
Darlene Walker, piano

Dedication.....Franz
Karen Humphreys, Mezzo-soprano
Shirley Smurthwaite, piano

Snow.....Lie
Lady Moon.....Edwards
Becky Baker, mezzo-soprano
Janet Pitts, piano

Caro mio ben.....Giordani
Janice Denton, mezzo-soprano
Mary Hodge, piano

Bist du bei mir.....J.S. Bach
Jeannie Coy, mezzo-soprano
Carol Miles, piano

Vergin tutta amor.....Durante
Four Ducks on a Pond.....Needham
from song cycle, "A Branch of Arbutus"
Ellen Carbine, mezzo-soprano
Marie Goodworth, piano

Let My Song Fill Your Heart.....Charles
Barbara Wright, soprano
Gwyn Howell, piano

Amarilli.....Caccini
Rugiadose Odorose.....Scarlatti
Cathy Culbertson, mezzo-soprano
Kathryn Cook, piano

If With All Your Heart, from Elijah.....Mendelssohn
Gerald Torgesen, tenor
Diane Phillips, piano

The Statue at Czarskoe-selo.....Cui
One Spring Morning.....Nevin
Sharon Miller, mezzo-soprano
Eve Hundley, piano

Verborgenheit.....Wolf
Into the Night.....Edwards
Karren Ottesen, mezzo-soprano
Gwyn Howell, piano

Duet.....Mendelssohn
Karren Ottesen, mezzo-soprano
Gwyn Howell, piano

Si mes vers avait des alles.....Hahn
Un be di, from Madame Butterfly.....Puccini
Gwyn Howell, soprano
Karren Ottesen, piano

Tutti fior, from Madame Butterfly.....Puccini
Gwyn Howell, soprano
Julie Judd, mezzo-soprano
Karren Ottesen, piano

Che faro senza, from Euridice.....Gluck
Julie Judd, mezzo-soprano
Gwyn Howell, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday April 21, 1965

1964-65 Series No. 101

PROGRAM*

I

Prelude and Fugue in C# Major..... J. S. Bach
Shauna Knight, piano

II

Romanze and Rondo.....Mozart
James R. Brague, tuba
Karren Otteson, piano

III

Sicilienne..... Cervetto
Alex Sutherland, bassoon
Patricia Christensen, piano

IV

Sonate für Fagott.....Hindemith
Leicht bewegt
Langsam
Marsch
Beschlub, Pastorale, Ruhig
Jesse Read, bassoon
Susan Smith, piano

V

Rumanian Folk Dances ..... Bartok
Joc cu bâtă
Brâul
Pe-loc
Buciumeana
Poarcă Românescă
Mărunțel
Jean Stringham, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY

SIX-STAKE FIRESIDE

featuring

the

UNIVERSITY MUSICAL ORGANIZATIONS

in a

CONCERT OF SACRED MUSIC
APPROPRIATE TO THE EASTER SEASON

7:00 p.m.

Sunday, April 25, 1965

George Albert Smith Fieldhouse

1964-65 Series No. 104)

PARTICIPATING ORGANIZATIONS

University Chorale ..... Maughan McMurdie, conductor
Ansley Fleming, accompanist

Male Chorus ..... Ralph Woodward, conductor
Susan Smith, accompanist

Women's Chorus ..... Maughan McMurdie, conductor
Mary Beth Reynolds, accompanist

A Cappella Choir ..... Ralph Woodward, conductor

Oratorio Choir ..... Ralph Woodward, conductor
Preston Larsen, accompanist

Concert Band ..... Ralph Laycock, conductor

Symphony Orchestra ..... Crawford Gates, director

Lynn McKinlay, reader

PROGRAM

Hearts and Voices Heav'nward Raise ..... Mathews

Replenti sunt omnes ..... Handl

(They were all filled with the Holy Ghost
And began to speak the wonderful works of God. Alleluja.)

Cantate Domino ..... Hassler

(Sing unto the Lord a new song!)

A Carol ..... Bacon

Symphony No. 1 in C minor, Op. 68 ..... Brahms

2nd movement - Adagio sostenuto

Tristis est anima mea ..... Flagello

Jean Gifford, James Jenkins, and Julie Judd, soloists

(Sad is my soul and sorrowful, even unto death;
Tarry with me here, stay and watch with me awhile;
Now you see the multitude, come to lay hold on me.
You arise and flee away,
I go forth to die, to suffer and die for you.)

O Jesu So Sweet ..... Scheidt

Here Yet Awhile, Thou, Lord, Art Sleeping ..... J. S. Bach

Christus factus est pro nobis ..... Bruckner

(Christ became obedient for us unto death,
Even the death of the cross.
Wherefore God also hath exalted Him,
And hath given His a name which is above every name.)

Alleluia ..... Thompson

Christ is Risen ..... McAfee

Jesus Christ Is Risen Today ..... arr. Campbell-Watson

Combined Choirs
Trumpets: Larry Bastian, Tracy Rollins, Douglas Wing

Scriptures selected from the New Testament, *Book of Mormon* and *Doctrine and Covenants*.

Grateful appreciation is extended to Professor Wesley Burnside of the Art Department for making available the slides used in tonight's program.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

WOMEN'S CHORUS

Maughan McMurdie, Conductor

8:15 p.m.

Wednesday, April 28, 1965

CONCERT HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 104)

PROGRAM

I

Cantate Domino ..... Hassler

Pueri Hebraeorum ..... Thompson

Lift Thine Eyes ..... Mendelssohn

II

I Hear a Harp, op. 17 no. 1 ..... Brahms
Carolyn Paxman, *harp* Wayne Davis, *horn*

Serenade, op. 135 ..... Schubert
Carolyn Olsen, *contralto*
William Call, *Assistant Conductor*

How Long, O Jehovah ..... Hefler

A Carol ..... Bacon

INTERMISSION

III

Four Azure Epigrams ..... Fernandez
Bright Morning
Festival Morning
Rain Morning
Sunlit Morning

They Say That Susan Has No Heart for Learning ..... Harris

I Heard You ..... Piket

IV

Adieu, forêts ..... Tchaikovsky

Beautiful City ..... Nordoff
Christina Politis, *contralto*

El Dorado ..... Albritton

Scherzo for Spring ..... Washburn

The Merry Month of May ..... Wilkinson

A Jubilant Song ..... Dello Joio
Mary Marsden, *soprano*

WOMEN'S CHORUS PERSONNEL

Maughan McMurdie, conductor

First Soprano

Andersen, Patricia
Atkinson, Carol
Brooks, Connie
Cloward, Marilyn
Conrad, Melodie
Dokken, Vivian
Freeman, Charlene
Gaudette, Diane L.
Kendrick, Linda
Marsden, Mary
Moody, Beth W.
Muir, Coral
Pehrson, Ann
Reisewitz, Janice
Smith, Cheryln
Sorensen, Leslie Ann
Vance, Susan
Willey, Kathryn

Second Soprano

Bascom, Emma Jo
Durfee, Karma
Facer, Patricia Jean
Felsted, Darlene R.
Hundley, Eve
Kenner, Kirma Lee
Lacey, Barbara M.
Macintosh, Leanna
Maxfield, Nadine
Niewold, Ellen C.
Powers, Lydia
Seward, Susan
Stowell, Jeana
Talbot, Julie
Watts, Susan
Young, Maralee

First Alto

Andersen, Jean
Atwood, Annice
Austin, Claire
Broderick, Anita
Burke, Pat
Denton, Janis
Dickson, Doris
Free, Mary Ann
Greenwood, Julie
Larson, Launa Gae
Parsons, Pat
Ralston, Pat
Rasband, Kathryn Ann
Thunell, Lagene
Whiting, Glenna
Winget, Dian

Second Alto

Andersen, May
Allen, Janice
Blunt, Karen
Brian, Kathy
Cook, Anita Jean
Frischknecht, Carol Ann
Hill, Wilma
Hood, Robin
Jensen, Connie
Johnson, Shirley
King, Corlie Ann
Miller, Orlean
Reynolds, Marybeth
Russell, Joy
Sherwood, Adrienne
Thurston, Mary Kaye
Woodberry, Mary Van

OFFICERS

William Call ..... Assistant Conductor

Marybeth Reynolds ..... Accompanist

Emma Jo Bascom ..... Assistant Accompanist

Susan Seward ..... President

Leanna Macintosh ..... Vice-President

Eve Hundley ..... Secretary

Robin Hood ..... Historian

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

MARGARET VANCE, *Violinist*
LETA BOYER, *Cellist*

students of A. Harold Goodman
and Nina Smith

in

STUDENT RECITAL

7:00 p.m.
Wednesday, April 28, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 105

PROGRAM

I

Concerto in A minor ..... J. S. Bach

Allegro (non tanto)
Andante
Allegro assai

Margaret Vance, *violin*

II

Sonata in F Major ..... Beethoven

Adagio Sostenuto
Allegro

Leta Boyer, *cello*

III

Largo ..... Corti-Veracini

Praeludium and Allegro ..... Kreisler

Margaret Vance, *violin*

IV

Trio in C minor ..... Mendelssohn-Bartholdy

Allegro energico

Margaret Vance, *violin*
Leta Boyer, *cello*
Susan Smith, *piano*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday April 28, 1965

1964-65 Series No. 106

PROGRAM*

I

Sonata in Eb Major ..... Haydn
Allegro
Pat Chatwin, piano

II

Sonata in Eb Major, op. 27, no. 1 ..... Beethoven
Andante-Presto-Andante
Farelyn Pond, piano

III

Mother Goose Suite ..... Ravel
Richard Clinger, piano
Roy Hills, piano

IV

Three Preludes ..... Gershwin
Wynette Lewis, piano

V

Rhapsody in F# Minor ..... Dohnanyi
Ruth Thomson, piano

VI

Bolero ..... Ravel
Sequidilla ..... Albeniz
Cynthia Tass, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

CAROL OSTLER MILES, *Organist*

student of J. J. Keeler

in

SENIOR RECITAL

7:00 p.m.
Thursday, April 29, 1965

Provo Tabernacle

1964-65 Series, No. 107

PROGRAM

I

Prelude and Fugue in C minor ..... J. S. Bach

II

Sonata VI ..... Mendelssohn

Choral and Variations
(Based on *Our Father Who Art in Heaven*)
Fugue
Finale (Andante)

III

Three Antiphons ..... Dupré

So now as we Journey, aid our
weak endeavor
I am black but comely, O Ye Daughters
of Jerusalem
Gloria

IV

Third Choral in A minor ..... Franck

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

AN EVENING OF CHAMBER MUSIC

8:15 p.m.

Thursday, April 29, 1965

RECITAL HALL

FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 108)

PROGRAM*

Sextet in Eb Major, op. 81b ..... Beethoven
Allegro con brio
Adagio
Rondo

Lawrence Sardoni, *violin*
A. Harold Goodman, *violin*
Harold Laycock, *viola*
Lynn Shurtleff, *cello*
Richard Ballou, *French horn*
Yeo Bai Lee, *French horn*

Atrophy (A Bitter Burletta+), Dual Song Cycle .... Music by Robert Manookin
Poetry by John B. Harris

First Group
I. Prologue: *Certain silken days*
II. *As soon as she had crossed my view*
III. *The passion of the moment died*
IV. *When heat turns cold*
V. Epilogue: *Unable to reweave silk*

Second Group
I. Prologue: *gentle deluding clouds*
II. *With soft and tender pitfalls*
III. *So it slid to its grave by degrees*
IV. *Thus love's a twin-edged blade*
V. Epilogue: *Storm-bent, the clouds cease to sooth*

Melva Allred, *soprano*
James Smith, *baritone*
Jerol Clark, *English horn*
Jesse Read, *Bassoon*
Ver Lynn Roberts, *piano*

+ A verse drama meant to be sung.

INTERMISSION

Coffee Cantata, No. 211 ..... J. S. Bach
Recitative: *Be silent, not a word,* Narrator
Aria: *Children oftentimes are headaches,* Schlendrian
Recitative: *You naughty child,* Schlendrian and Lizzie
Aria: *Hail, thou most precious of blisses,* Lizzie
Recitative: *If I see coffee here about,* Schlendrian
Aria: *Women, you are all pigheaded,* Schlendrian
Recitative: *Now listen to your father talk,* Schlendrian
Aria: *Happy day,* Lizzie
Recitative: *Old Schlendrian is searching far and wide,* Narrator
Chorus: *As cats to mice the coffee craze,* Schlendrian, Lizzie, Narrator
Herr Schlendrian, baritone: Maughan McMurdie
Lizzie, his daughter, soprano: Donna Dalton
Narrator, tenor: Brandt Curtis

ORCHESTRA

David Dalton, conductor

First Violins
Lawrence Sardoni
Helen Robinson

Second Violins
Diane Furr
Linda Webb

Violas
Harold Laycock
Quentin Nordgren

Cellos
Lynn Shurtleff
Joy Viehweg

Bass
Ralph G. Laycock

Flute
Ted Wight

Harpsichord
Paul Pollei

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

A CAPPELLA CHOIR

Ralph Woodward, Conductor

8:15 p.m.
Friday, April 30, 1965

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 109)

PROGRAM

Theme Music composed by Robert Cundick

Christe Dei Sobboles ..... di Lasso

Motet No. 1, *Singet dem Herrn* ..... J. S. Bach

A CAPPELLA CHOIR
Shauna Knight, Lynn Shurtleff, *continuo*

Awake, Awake, My Lyre ..... Blow

Wallace McCloy, *tenor*
CHAMBER SINGERS,
STRINGS AND CONTINUO

Aufblick (Longing for Heaven) ..... Wolf

Three Songs from Op. 104 ..... Brahms
Nachtwache (Nightwatch)
Nachtwache No. 2
Verlorene Jugend (Lost Youth)

Christus factus est ..... Bruckner

A CAPPELLA CHOIR

INTERMISSION

Three Motets for a Time of Penitence ..... Poulenc
Timor et tremor
Vinea mea electa
Tenebrae factae sunt

A CAPPELLA CHOIR

Three Madrigals ..... Adler

MIXED QUARTET

Sixty-Seventh Psalm ..... Ives

French Choruses from *The Lark* ..... L. Bernstein
Spring Song
Court Song
Soldier's Song

A CAPPELLA CHOIR
Richard Farr, *counter-tenor*
Karen Otteson, *soprano*
Christina Politis, *contralto*

3. Darkness fell upon the earth
When Jesus was crucified by the Jews,
And behold, at the ninth hour,
Crying out with a loud voice, Jesus exclaimed:
"My God, my God, wherefore hast Thou forsaken me?"
Thus saying, he bowed down His head, gave up His spirit,
And He died.

VIII

Although formerly considered an undisciplined radical in the ranks of musicians of the twentieth century, Charles Ives is now considered to have been not only one of the most adventurous but one of the most capable and gifted composer of our time, anticipating by many years in his early compositions many of the devices later accepted as being innovations and contributions by the leading musical figures of the poly-tonal, poly-harmonic schools of thought. *Psalm 67*, written in 1898, has the treble voices in the key of C while the bass and tenor voices are in G minor; and even this is mild for Ives. While studying with Horatio Parker in 1894, he submitted for inspection two fugues with the theme in four different keys. According to Ives, Parker "would just look at a measure or so, hand it back with a smile, or joke about hogging all the keys at one meal, and then talk about something else." It was Ives' viewpoint that too many audiences require what he termed "ear-easing" music; he believed music should involve active listening as well as active performance.

IX

The facets of Leonard Bernstein's talent are many, and run the gamut from conducting to concertizing to composing—and in many idioms. The choruses included here are built upon a principle of Renaissance composition which enjoyed a brief amount of popularity—*vers mesurée*, or *chanson mesurée*—in which the composer allotted exactly twice the time value to a long syllable as to a short one. The result was music with irregular accents or constantly shifting meters. In the *Spring Song*, Bernstein has not only employed the text popularized by the chief practioner of this Renaissance art, Claude le Jeune, but also much of the melody as well.

1. Here comes the Springtime once again!

2. Fie, husband! Fie on your love;
I have a friend, noble and handsome of countenance.
Everyone likes him, too!

3. Here's to Jean, pretty, pretty Jean!

A CAPPELLA CHOIR PERSONNEL

1964-65 Season

Dr. Ralph Woodward, Conductor
Lynn Shurtleff, Assistant Conductor

First Sopranos	*Second Sopranos*	*First Altos*	*Second Altos*
Marsha Benson	Mary Ann Babcock	Pat Christensen	Bonnie Anderson
Eleanor Capson	Beth Groberg	Trudy Davidson	Kathie Callister
Jean Chiapella	Elaine Johnson	Linda Jensen	Joan Catmull
Marie Denning	Heidi McKenzie	Arlene Jones	Ann Clement
Elaine Mecham	Jeanette Nicolaysen	Shauna Knight	Linda Coburn
Cheryl Roestenberg*	Karen Otteson	Linda Marx	Pamela Harrison
Carol Ann Torsak	Karen Smith	Toni Merrill	Christina Politis*
Andrea Watkins	Gloria Van Dyke	June Stoddard	Emeren Reeder
First Tenors	*Second Tenors*	*First Basses*	*Second Basses*
David Bowers	Richard Anthony	Rod Anderson	Karl Barton
Wayne Cable	Gordon Carter	Tom Higbee	Richard Clement
Richard Farr	Douglas Curran	David Johnson	Brent Farley
Bill Kellogg	Bill Hanson	Bob Keeler	Nelden Maxfield
Wallace McCloy*	Terry Lamoreaux	Merlin Olsen	Roger Miller
Jack Petersen	Clyde Luke	Ron Richardson	Dennis Miner
Mike Suzuki	Michael Moody	Lynn Shurtleff	Dale Robertson
Rulon Wistesen	Martin Rasmussen	Ron Wickman	James Smith

*Section Leaders

Student Officers: Dennis Miner, president; Mike Moody, publicity chairman; Elaine Mecham, Secretary-Treasurer; Heidi McKenzie, Bill Kellogg, wardrobe chairmen; Emeren Reeder, historian.

his illustrious pupil, Henry Purcell, was nonetheless a fine craftsman, and his work is worthy of the much more frequent performance than it has received in the past 200 years.

The present score was written for a ceremony in 1678, and is of historical interest because it is one of the earliest specimens of secular choral music in England. This edition has been prepared by the noted scholar H. Watkins Shaw.

IV

Not known primarily as a choral composer, Hugo Wolf's fame in his thirty-seven years of life rested primarily upon his pro-Wagner style of musical criticism, but now is based chiefly upon his extensive output of songs, which, too, bear a Wagnerian influence. This chorus, however, attests to his ability to set a text dramatically to music in this medium as well.

V

1. Lightest tones of the heart
Awoke by love's tender spirit,
Breathe trembling forth;
Thee, haply, open an ear,
Open one loving, fond heart!
And should none there to thee open,
Borne on nightwind, come, sighing, sighing,
To mine own return.

2. Rest they? There in the west,
The watchman's horn is calling,
And far eastward a horn calling replieth:
Hear'st thou timorous heart,
They rest, they rest!
The whispering voices of angels?
Put out thy lamp with good heart,
Lay thee then peacefully down,

3. Every mountain ringing,
All the wood a-tune,
Ah, my youthful days,
Where are ye so soon?
Youth and tender boyhood,
Flown no more to find;
Days of youth so charming,
Careless was my mind!
And I lost thee lightly,
As if one took a stone
And as idly hurling,
In the stream has thrown.
Wended ere a stone from out the deepest sea;
Know with youth and boyhood that may never be.

VI

There has recently been a resurgence of interest in the choral works of the great nineteenth century Austrian composer Anton Bruckner. The most devout musician of his entire era, his spirituality shines through his choral music in a most convincing manner, and in the rich emotionalism so prevalent in the musical elements in which the words are couched. The Gradual *Christus factus est* is one of Bruckner's most superb short choral works. Almost every note and word are important. In his two-volume work on Bruckner, Ernst Kruth insists (p.1290) that this composition reflects its composer's entire personality and spirituality.

Christ became obedient for us unto death,
even the death of the cross. Wherefore
God also hath exhalted Him, and hath given
Him a name which is above every name.
Philippians 2:8-9

VII

The late French composer, Francis Poulenc, had a great affinity for the human voice, as well as a remarkable awareness of its affective possibilities. These motets, written for the Lenten season, are among his most eloquent choral writings. They were composed during the years 1938 and 1939 in France.

1. Fear and dread have come upon me; darkness has
enveloped me. Have pity on me, O Lord; unto Thee
do I entrust my soul. O Lord, give ear unto my prayer,
for Thou art my refuge and my help. All powerful
Father, I call upon Thee; let me never be confounded.

2. O my vine that I have chosen! I myself planted thee.
Wherefore is thy sweetness turned into bitterness,
that I am crucified, and Barrabas delivered?
I have surrounded thee with the hedge-row;
I have removed the stone which would harm thee,
And I have built a wall for thy defense.
Wherefore then am I crucified, and Barrabas delivered?

Program Notes and Translations of the Texts

I

Although Giovanni Pierluigi da Paletrina is perhaps the most widely known composer of the Renaissance period, there are many who consider Orlando di Lasso (or Roland de Lassus) the towering musical figure of the age. A composer of incredible versatility and inexhaustible creative power, he left more than 2,000 works, including more than 1,000 motets and at least 53 masses. He was, moreover, a master of the French *chanson,* Italian *madrigal,* and even the German *lied,* and, had the need arisen, would doubtless have written to English words too. In the field of motet writing he was incomparable, and the motet included here is a prime example of the richness of his palette, and the imaginativeness of his harmonic texture.

Lord Christ, Son of God most high,
Thou my hope, my only love, my joy,
From Thy pure lips flows the life-giving stream of Thy grace.
Lord Christ, to Thine altar I bring my gift,
All too small though it must be.
Nothing in the whole world is dearer to me than Thee.
Hear my vows, craving my earthly joys apart from Thee,
Grant me rather joys of heaven—the vision of Thy glory.
No power short of Death can destroy my soul's love,
For I love Thee evermore.
Oh, I seek to love nought else but Thee only.

II

It is generally conceded that the six motets of Johann Sebastian Bach, although they were written in an era in which motets were no longer greatly in vogue, represent the culmination of this highly significant genre of choral composition. The most colossal of these works, *Singet Dem Herrn,* is considered the greatest of the six, and ranks along with the *Mass in B minor,* the *Passions according to St. Matthew and St. John,* and the foremost cantatas, as one of Bach's greatest creations. Although opinions differ, its style seems to indicate that it was not written before 1745, when the master had reached the apex of his creative powers. This is, by the way, the only work of Bach's of which we have proof that Mozart was aware. This genius of a later epoch was much impressed with the music, and astute listeners may be able to discern the opening bars of *Papageno's Lied* in lines eight and nine of the chorale (second movement).

Traditionalists may wonder at the use of instruments with this music. Actually, while a great deal of Renaissance and Baroque music is effective when sung unaccompanied, the term *a cappella* refers to music in the "church" style, and except for the music of Palestrina and his immediate coterie, most of the vocal compositions of his and later times were either doubled on instruments or accompanied by them. It is very doubtful if any of these works of Bach were intended to be sung unaccompanied; the reinforcement of instruments, rather than detracting from the music, enhances it.

Singet dem Herrn is in four sections. The first, a magestic bipartite prelude and fugue, is taken from Psalm 149; the second, in marked contrast to the first, is in the form of a chorale fantasia, employing a tune used by Bach no fewer than ten times in his career, and having for a text the third stanza of Johann Gramann's hymn *Nun lob', mein Seel, den Herren.* The text sung by Chorus I is by an author who remains anonymous to this day. Section Three serves as a bridge to the closing fugue, and is based upon Psalm 150, Verse 2. The work ends with a jubilant unichoral fugue for four voices.

Sing ye, sing to the Lord a new Song!
The assembly of saints blessed sing forth His praises.
Israel, joy and sing to God that made him.
The sons of Zion, be joyful,
Extolling their gracious King;
Yea, let them praise His glorious Name in their dancing,
With timbrel and with harp.
O Zion, loud exalt Him!

God, like a kindly father,
Hath pity on His children dear.
His loving arms will gather
All who are His with child-like fear.
He knows how frail our powers,
Who but from dust are made;
We flourish like the flowers,
But lo! we droop and fade
When winds, so mild and broken,
Come gently, shorten breath;
We then decline betoken,
And yield our life to death.

Praise ye the Lord for acts so mighty,
Praise ye, laud Him in His firmament of power.

All that hath life and breath, praise ye the Lord, Alleluia!

III

The compositions of the seventeenth century composer John Blow are notable for their grace and inventiveness, both harmonically and rhythmically. Blow, whose fame is somewhat obscured by that of

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENTS OF MUSIC

present

A CONCERT OF CHAMBER MUSIC

3:00 p.m.
Sunday, May 2, 1965

MUSIC HALL
University of Utah

(1964-65 Series, No. 110)

PROGRAM*

Trio Sonata in F Major, op. 3, no. 1 ..... Corelli

Grave
Allegro
Vivace
Allegro

Wayne Wood, *violin*
Virginia Philips, *violin*
Janet B. Jensen, *viola da gamba*
Diane Bastian, *harpsichord*

Contrasts ..... Bartok

Verbunkos (Recruiting Dance): Moderato, ben ritmato
Pihenö (Relaxation): Lento
Sebes (Fast Dance): Allegro vivace

Karen Lynn, *violin*
David Randall, *clarinet*
Diane Bastian, *piano*

Serenade No. 10 in Bb, K. 361 ..... Mozart

Largo-allegro molto
Adagio
Theme with Variations
Rondo: allegro molto

WIND ENSEMBLE

Darrel W. Stubbs, conductor

Oboes
Jerol Clark
Jean Hall

Clarinets
David Randall
Judy Asay

Alto Clarinets
Edwin Biggs
Emil Geddes

Bassoons
Jesse Read
Carol Dixon

Contra Bassoon
Duane Perry

French Horns
Richard Lacey
Mark Collier
Richard Henry
Yeo Bai Lee

*David Dalton, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

GERALD DICK, *Organist*

student of J. J. Keeler

in

GRADUATE RECITAL

7:00 p.m.
Monday, May 3, 1965

Provo Tabernacle

1964-65 Series, No. 111

PROGRAM

I

Prelude and Fugue in G minor ..... Buxtehude

II

Prelude and Fugue in Eb Major ..... J. S. Bach
("St. Anne")

INTERMISSION

III

Chorale No. 1 in E Major ..... Franck

IV

Chorale Voluntary on "Now Thank We All Our God" ..... Robert Manookin

V

Prelude and Fugue on B-A-C-H (Bb-A-C-B) ..... Liszt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

THE BARTERED BRIDE

by Frederick Smetana

8:15 p.m.
Wednesday, Thursday,
Friday, Saturday
May 5, 6, 7, 8, 1965

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, Nos. 112, 113, 114, 115)

THE CAST

Marenka, the bartered bride ..... Melva Allred
Gwyn Howell*

Jenik, her lover ..... Michael Boutoix
Len Purnell*

Kecal, village marriage broken ..... Alan Ord
Gordon Ridd*

Krusina, peasant father of the bride ..... Jim Smith
Steen Lemon*

Ludmila, his wife ..... Ariel Bybee
Julie Judd*

Micha, father of Jenik ..... Gordon Mills
Charles Curtis*

Hata, his second wife ..... Sheryl Jameson
Linda Steimle*

Vasek, simple minded and spoiled
son of Micha and Hata ..... Richard Brimhall
Dan Knudsen*

CONDUCTOR: CRAWFORD GATES
DIRECTOR : BRANDT CURTIS

* Thursday and Saturday Cast.

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday May 7, 1965

1964-65 Series No. 116

PROGRAM*

I

Sonata in C Major..... Mozart
Allegro con spirito
Merrilyn Lewis, piano

II

Spirate pur, spirate..... Donaudy
Voi che sapete, "Le nozze di Figaro"..... Mozart
Gail Mortensen, soprano
Shirley Smurthwaite, piano

III

How Calm Is My Spirit..... Mozart
"In quelle trine morbide" (Manon Lescaut)..... Puccini
Margarette L. Andrews, soprano
Shirley Smurthwaite, piano

IV

Sonata in E^{b} Major, op. 27, no. 1.....Beethoven
Andante-Allegro
Farelyn Pond, piano

V

Prelude, op. 28 no. 18..... Chopin
Carolyn Sagers, piano

VI

Sonata for Violin.....Franck
Allegretto ben moderato
Claudia Weaver, violin
Susan Broadbent, piano

VII

Heather..... Warren
Unbel di, vedremo..... Puccini
Elizabeth Gammell, soprano
Marcia Green, piano

*Jacob Bas, coordinator

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

5:00 p.m. — Recital Hall
Friday, May 7, 1965 — Harris Fine Arts Center

STUDENTS OF HELEN RICHARDS

PROGRAM

My Mother Bids Me Bind My Hair ..... Haydn
When Love Is Kind ..... Old Melody
Pat Parsons, soprano

Thou'rt Like Unto a Flower ..... Rubinstein
Lady Moon ..... Edwards
Dorcas Fowers, soprano

Now Is the Month of Maying ..... Morley
Dixie Fowers

The Rose Enslaves the Nightingale ..... Rimsky-Korsakov
Pam Hansen, soprano

O Nightingale ..... Arr. Weckerlin
The Miller of Dee ..... Arr. Woodside
John Adams, tenor

The Perfect Hour ..... Hahn
Bertha Lee, soprano

Request ..... Franz
His Coming ..... Franz
Beverly Drake, soprano

Si trai ceppi ..... Handel
With Tears Softly Shimmering ..... Grieg
Loueen Sanders, mezzo-soprano

Drink to Me Only with Thine Eyes ..... Old Melody
Croft Workman, tenor

Intorno all il dio mio ..... Cesti
Beau Soir ..... Debussy
Pamela Rose, soprano

Where'er You Walk ..... Handel
Jane Ballou, soprano

Se tu della mia morte ..... Scarlatti
Spinning Song ..... German Folk Song
Doris Dickson

Amarilli ..... Caccini
Love Has Eyes ..... Sir Henry Bishop
Nila Rae Thatcher, soprano

Ridente la calma ..... Mozart
Preach Me Not Your Musty Rules ..... Dr. Arne
Gail Adair, soprano

In Questa Tomba ..... Beethoven
I Attempt from Love's Sickness to Fly ..... Purcell
Chad Howells, bass

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

VALOY CHRISTENSEN, *Violinist*

student of David Dalton
assisted by Connie Kirkman, *piano*

in

SENIOR RECITAL

4:10 p.m.
Friday, May 7, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 118

PROGRAM

I

Sonatina in A minor, op. 137 no. 2 ..... Schubert

Allegro moderato
Andante
Menuetto: Allegro
Allegro

II

Sonate in E ..... Hindemith

Ruhig bewegt
Langsam-Sehr lebhaft

III

Quartet (1912) ..... Milhaud

Rhythmique
Intime, contenu
Vif, tres' rythme'

Valoy Christensen, *violin*
Linda Green, *violin*
Margaret Vance, *viola*
Janet B. Jensen, *cello*

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

4:00 p.m.
Saturday, May 8, 1965

Recital Hall
Harris Fine Arts Center

STUDENTS OF HELEN RICHARDS

PROGRAM

Still wie die nacht ..... Bohm
Tell Me Where Is Fancy Bred ..... Lehmann
Julie Talbot, soprano

Virgin tutto amor ..... Durante
La Pastorella ..... Schubert
Heather McMaster, soprano

O Sleep Why Dost Thou Leave Me ..... Handel
Love Has Eyes ..... Folk Song
Charlene Liddiard, soprano

Da unten im Tale ..... Brahms
Gute Nacht ..... Franz
Lonny Rae Smithson, soprano

I Love Thee ..... Beethoven
My Dear One's Mouth Is Like the Rose ..... Brahms
Nina Ebeling, soprano

O del mio dolce ..... Gluck
Lieberhaber in allen Gestalten ..... Schubert
Martha Craig, soprano

The Violet ..... Mozart
Alleluia ..... Mozart
Sue Ann Elliott, soprano

Donde lieta, from La Boheme ..... Puccini
Sing to My Heart a Song ..... Giannini
Leah Waddell, soprano

Un bel di, vedremo, from Madame Butterfly ..... Puccini
Cradle Song ..... Rimsky-Korsakov
Carol Ann Torsak, soprano

Batti, Batti, O bel Masetto, from Don Giovanni ..... Mozart
Where the Bee Sucks ..... Arne
Carol Pulley, soprano

O Don fatale, from Don Carlos ..... Verdi
O Lovely Night ..... Ronald
Orvilla Stevens, mezzo-soprano

Voi lo sapete, from Cavalleria Rusticana ..... Mascagni
To the Thawing Wind ..... Duke
Gail Mortensen, soprano

Porgi amor, from Le Nozze di Figaro ..... Mozart
Tell Me O Blue Blue Sky ..... Giannini
Clare Johnson, soprano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

ORATORIO CHOIR

Ralph Woodward, Conductor

WIND SYMPHONY

Ralph G. Laycock, Conductor

CONCERT BAND

Ralph G. Laycock, Conductor

with

GUEST ARTIST

Reid Nibley, Pianist

8:15 p.m.
Monday, May 10, 1965

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 120)

PROGRAM

Tristis est anima mea ..... Flagello

Soloists: Jean Gifford, Julie Judd, James Jenkins

Sad is my soul and sorrowful, even unto death.
Stay and watch with me awhile;
You flee away, while I go forth to die,
To suffer and die for you.

Spirit Divine, Attend Our Prayers ..... Wright

William Call, Conductor

Psalm VIII* ..... Robert Manookin

Baritone: Wilfred Griggs
Trumpets: Larry Bastian, Douglas Wing
French Horn: Richard Lacey
Trombones: Carson Sharp, John Ward

ORATORIO CHOIR
Ralph Woodward, Conductor
Preston Larsen, Accompanist

Konzertstück ..... von Weber-Laycock

REID NIBLEY, Pianist

THE WIND SYMPHONY
Ralph G. Laycock, Conductor

INTERMISSION

A Symphonic Prelude
Based on "Black Is the Color of My True Love's Hair" ..... Reed

Surprise! ..... (to be announced by Professor Richard E. Ballou)

Beguine For Band ..... Osser

Roman Festivals ..... Respighi-Schaefer

I. Circenses
II. The Jubilee
III. The October Festival
IV. The Epiphany

THE CONCERT BAND

*Premiere Performance

PROGRAM NOTES

Roman Festivals ..... Respighi-Schaefer

I. "*Circenses*—a threatening sky hangs over the Massimo Circus, but it is the people's holiday: 'Ave Nero!' The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation: unperturbed, the song of the martyrs develops, conquers and then is lost in the tumult.

II. *The Jubilee*—The pilgrims trail along the highway, praying. Finally appears from the summit of the Monte Mario, to ardent eyes and gasping souls, the holy city: 'Rome! Rome!' A hymn of praise bursts forth, the churches ring out their reply.

III. *The October Festival*—The October festival in the Roman 'Castelli' covered with vines: hunting echoes, tinkling bells, songs of love.

IV. *The Epiphany*—The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamour: above the swelling noise float, from time to time, rustic motives, saltarello cadenzas . . . and the lively stornello in which is expressed the popular feelings: 'We are Romans, let us pass!' "

William A. Schaefer, Director of Bands at the University of Southern California, has enriched the repertoire of the concert band with a number of fine transcriptions, of which the present work is a stunning example. It is performed tonight through the courtesy of Franco Columbo, American agent for Ricordi Company, copyright owners.

CONCERT BAND PERSONNEL

Ralph G. Laycock, Conductor

Piccolo
Clifford Sorenson

Flutes
*Nancy Ann Hart
Helen Carey
Clifford Sorenson
Doris Christensen
Sharon Diana
Marlene Harston
Margaret Geddes
Leonard Dawson

Oboes
*Martha Craig
Jerol Clark
Jean Hall

English Horn
Jean Hall

Eb Clarinet
Edwin Biggs

Bb Clarinets
*David Randall
Emil Geddes
Judy Asay
Edwin Biggs
*Karen Parker
Larry Larsen
Raeone Christensen
Lorene Warner
Evan Harrison
*Don Reynolds
Carol Walker
Joanna Smithson
Jan Remley

Alto Clarinets
*George Taylor
Mary Hodge

Bass Clarinets
*Bruce Sundrud
Mavis Molto

Bassoons
*Jesse Read
Carol Dixon
Alex Sutherland

Contrabassoon
Alex Sutherland

Alto Saxophones
*Gay Kennedy
Kenneth Matheson

Tenor Saxophone
Wiliam Bunlderson

Baritone Saxophone
Douglas Keeler

Cornets and Trumpets
*Gaylord Durland
Larry Wardle
*Robert Bray
*Fred Smith
*John Allen
William Hassell
Clair Anderson
Jim Peterson
John Webster
Peter Peterson
Dee Ar Davis

French Horns
*Richard Lacey
Gary Dalley
Susan Burke
Linna Barton
Ronald Knudsen
Rita Fretwell
Richard Henry
John Taggart

Trombones
*John Ward
*Carson Sharp
Cordell Chipman
Annette Kapp
Richard Young
Neal Burton
Richard Boyer

Baritone Horns
*Eugene Webb
Richard Ross

Tubas
*Ralph Clark
James Brague

String Bass
Carrie Jacobs

Timpani and Percussion
*Robert Campbell
(Graduate Asst.)
Karen Baird
Lorin Squires
Bruce Knowles
David Shaw
Craig Paxman

Piano
VerLynn Roberts
Kay Huff

*Section Leaders

CONCERT BAND OFFICERS

Gaylord Durland, president
Edwin Biggs, vice-president
Martha Craig, secretary
Linna Barton, historian

ORATORIO CHOIR PERSONNEL

Dr. Ralph Woodward, Conductor William Call, Assistant Conductor

Sopranos
Avery, Joyce
Barney, Linda
Baugh, Judy
Belt, Doris
Doyle, Betsy
Brashear, Dawn
Brashear, Marilyn
Call, Diane
Call, Lois
Chapman, Lynette
Denkers, Elaine
Dinger, Marilyn
Dixon, Lillian
Ebeling, Nina
Erickson, Jennifer
Ellis, Mary Elizabeth
Fullmer, Lucille
Gibb, Michael
Gifford, Jeanie
Goodson, Carol
Hanks, Nancy G.
Hicks, Diana
Judd, Julie
Johns, Martha
Kidd, Sandra
Killion, Jonell
Lowham, Janice
Merrill, Kathleen
Nelson, Pat
Packer, Marita
Parker, Karen
Pilker, Marda
Poole, Pamela
Reber, Ruth
Rose, Pamela
Schreiner, Merlene
Smith, Nancy
Whipple, Sandra
Wright, Barbara Jo
Young, Sylvia

Altos
Andersen, Bonnie
Baer, Bonnie
Balmforth, Sheila
Barrett, Margaret
Bartholomew, Fae
Bates, Carol
Bingham, Joyce
Braeshear, Carol
Carrigan, Ann
Clark, Jill
Cook, Kathryn
Culbertson, Catherine
Engeler, Elma
Faulkenham, Kaaren
Haws, Elaine
Higginson, Alzind
Hillard, Diane
Hunt, Linda
Keeler, Claudia
Kemp, Shari
Lewis, Wynette
Knowlden, Pauline
McBride, Leora
Philps, Reola
Pickering, Anne
Reed, Beverly
Rhoton, Trudy
Rockwell, Bonnie
Roland, Elizabeth
Rose, Doretta
Sagers, Carolyn
Sharpe, Mary Anne
Shurtleff, Lou Jean
Stapley, DeAnna
Taylor, Tanya
Thatcher, Nila Rae
Thompson, Kaye Starr
Thornhill, Loahnna
Tuss, Cynthia

Tenors
Alers, Perry
Alldredge, Antoine
Barton, Bordon
Birch, Glenn
Blanchard, Kendall
Call, William
Eastman, V. David
Harding, F. Jay
Hoggan, Wesley
Housekeeper, Arlen
Jenkins, James
Murphy, William
Peterson, James
Roberts, Stephen K.
Sampson, D. Paul
Schreiner, Lawrence
Severe, Kent
Shawcroft, Curtis
Stewart, Keith
Tucker, Terry
Wilkinson, John C.

Bass
Ahlstrom, Paul
Allen, John
Ballard, Lynn
Ballve, Bill
Call, Dale
Carroll, Raymond F.
Collins, John
Goulding, Lee
Griggs, Wilford
Hale, E. Lee
Halladay, Scott
Hansen, Charles
Hawkes, Brent
Hindemarsh, Doug
Hutching, David
Humphery, Tim
Jamison, Kent
Jamison, Lowell
Jensen, Don
Johnson, Kim
Kerr, Gary
Kest, David
Larsen, Robert
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Miller, Stan
Miller, Vince
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

MALE CHORUS

Ralph Woodward, Conductor

8:15 p.m.
Wednesday, May 12, 1965

CONCERT HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 121)

PROGRAM

Repleti sunt omnes ..... Handl

O Saviour So Sweet ..... Scheidt

Heavenly Light ..... Kopylow

Two Tunes from the *Ainsworth Psalter* ..... arr. Luther Noss

THE MALE CHORUS

Rhapsodie Orientale ..... S. Vassilenko

David Randall, *clarinet*
Susan Smith, *piano*

The Shepherdess ..... Schubert

Gram ..... Dvorak

Album for Male Voices ..... Grieg

1. I Laid Me Down to Slumber
3. Little Thora
4. Kvaalin's Halling
10. The Great White Host

John Keeler, Calvin Bartholomew, and Chorus

INTERMISSION

To A Dying Girl* ..... Merrill Bradshaw**

Invocation ..... Debussy

Margaret Woodward, Soprano**, and Chorus

A Stopwatch and an Ordnance Map ..... Barber

Craig Paxman, Tympanist, and Chorus

The Testament of Freedom ..... Thompson

1. The God Who Gave Us Life
2. I Shall Not Die Without a Hope

* Premier Performance
** Faculty

PROGRAM NOTES AND TRANSLATIONS OF TEXT

Repleti sunt omnes ..... Jacob Handl

They were all filled with the Holy Ghost, Alleluja—
And began to speak the wonderful works of God, Alleluja.

Two Tunes from the Ainsworth Psalter ..... arr. Luther Noss

The English Separatists who arrived in Plymouth, Massachusetts, in 1620 brought with them a metrical psalter which had been prepared for their use during their stay in Holland and which had been published in Amsterdam in 1612 under the title, *The Book of Psalmes; Englished in both prose and metre.* The translator-editor was an eminent theologian and Hebrew scholar, Henry Ainsworth, who also selected thirty-nine tunes to be used with the psalms, noting that "tunes for psalms I find none set of God."

Psalm 137 is probably of English origin, and was frequently called *The Lamentation.* All of the important tune books printed for the hundred years following its first appearance in 1562 include it. This early version, without the raised leading tone, has been used in this setting.

Psalm 150 is taken from the Genevan Psalter of 1562 where it is set to Psalms 74 and 116.

Gram (Grief) ..... Antonin Dvorak

Dew on the meadow-grass,
Green, glist'ning dew-drenched grass,
I, ever weeping, so wan are my cheeks, alas.
Sing now my grieving heart,
Laugh now, my tear-dimmed eyes,
Yet with bitter pain my heart bowed down with sorrow.
'Tis not my heart that's light,
Singing from morn 'til night
I would not remember,
Fain would forget my grief.
O my sorrows dwell in darkness,
Bide there alone!
See how the dew on the green glist'ning grass mourneth.
Gently the wind doth blow, drying the grass below,
Ah, I, now forsaken, can ne'er my comfort find.

Album for Male Voices ..... Edvard Grieg

Grieg considered the *Album for Male Voice, Opus 30,* his most important choral composition, and so fond was he of *The Great White Host* that he chose it to be sung at his own funeral.

The album comprises twelve choruses in all, containing rare flights of beauty, charming nonsense songs, and great depths of feeling.

To a Dying Girl ..... Merrill Bradshaw

Dr. Bradshaw first became acquainted with this poem in 1958, when his association with Dr. Clinton Larson, its author, first began. He tells of the impact the imagery of the words made upon him—particularly that dealing with the relationship of soul and body, and he was at once eager to set it to music. However, because of the very vividness of this imagery, he found it difficult to arrive at a musical setting which would not interfere with it.

Dr. Bradshaw's original intentions were to set the poem for soprano voice and piano, but ultimately he decided that it was more appropriate for unaccompanied male voices. The work was completed in its essentials during the year 1962-63, and appeared in its present form in the summer of 1964.

Invocation ..... Claude Debussy

Rise up, voice of my soul, with the sun,
with the night,
Thrust out like the flame,
spread thyself out like sound;

Float on the wings of clouds,
Mix with the winds, with the thunder-storms,
With the thunder, with the waves.
Man in vain closes his eyes—
The eternal hymn of prayer is found in echoes everywhere
Rise up in the silence, at the hour when
in the darkness of evening the lamp of night
hangs in the sky while the priest extinguishes
the censer. Rise up at the shore of the
deep in its profound silence, where God
is revealed to the faithful. Sing in my hours
of sorrow. Love, there is no darkness, no
solitude with Thee!

A Stopwatch and an Ordnance Map ..... Samuel Barber

It was with this work in 1940 that Samuel Barber made his mark as a choral composer. Every element in this profoundly dramatic score—rhythm, harmony, melody, and tone-color—is subtly used to enhance the poignant text, which was written by Stephen Spender, and describes an event during the Spanish Civil War, also dealt with in Hemingway's *For Whom the Bell Tolls.* Ralph Woodward

BRIGHAM YOUNG UNIVERSITY MALE CHORUS

Dr. Ralph Woodward, Conductor
Lynn Shurtleff, Assistant Conductor
Susan Smith, Accompanist

Allen, Hal
Anderson, Larry
Barber, Larry
Barrett, Vernon
Bartholomew, Calvin
Bates, Daniel
Beus, Edwin
Bingham, Bruce
Breinholt, Mark
Dastrup, Warren
Dixon, Brent
Eggertsen, Lars
Fish, Leon
Fry, Grant
Gertsch, Paul
Gibb, Gregory
Gierisch, Ronald
Hall, Alan
Halliday, Stephen
Henderson, John
Jorgensen, Orrin
Keeler, John
Lawes, Ernest
Litster, Larry
Lott, Alex
Magleby, Marvin
McAllister, Edmond
Nelson, Larry
Nelson, Richard
Nolan, Jed
Palmer, Richard
Price, Charles
Rawlings, Brian
Rawlins, Bert
Rogers, Ellis
Rowley, Dean
Shedd, Robert
Smith, Gerald
Sorenson, Frank
Van Leuven, Wayne
Waldron, Gary
Walker, Kay
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BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Tuesday May 11, 1965

1964-65 Series No. 122

PROGRAM*

I

My Heart At Thy Sweet Voice..... Saint-Saens
Do Not Go, My Love.....Hageman
Linda Steimle, soprano Pat Harrison, piano

II

O Isis und Osiris, from The Magic Flute.....Mozart
O du mein holder Abendstern, from Tannhäuser.Wagner
Roger Johnson, bass Sharon Johnson, piano

III

Impromptu in F# Major, op. 36.....Chopin
Janet Pitts, piano

IV

Arabesque, no. 2..... Debussy
Patricia Christensen, piano

V

Concerto for Bassoon .....Mozart
Duane Perry, bassoon Susan Smith, piano

VI

Concerto for Trumpet and Strings .....Addison
First movement
Ronald Keith, trumpet VerLynn Roberts, piano

VII

Verborgenheit.....Wolf
Into the Night .....Edwards
Karen Otteson, mezzo-soprano
Gwyn Howell, piano

VIII

Rhapsody in F# minor .....Dohnanyi
Ruth Thomson, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

presents

CHAMBER ORCHESTRA

and

COLLEGIUM MUSICUM

Ralph G. Laycock, Conductor

with guest artists

David M. Randall, Clarinet
Diane R. Bastian, Piano
Robert H. Campbell, Percussion
Karen Smith, Soprano
Christina Politis, Contralto
Wallace McCloy, Tenor
Noel Twitchell, Baritone
Calvin Bartholomew, Bass

8:15 p.m.
Thursday, May 13, 1965

RECITAL HALL
FRANKLIN S. HARRIS FINE ARTS CENTER

(1964-65 Series, No. 123)

PROGRAM

Symphony in Eb ..... Anton Filtz
Allegro — edited by Adam Carse
Andante
Presto

THE CHAMBER ORCHESTRA

Sonata for Clarinet and Piano, op. 120 no. 1 ..... Brahms
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

David Randall, *clarinet*
Diane Bastian, *piano*

Concerto for Clarinet, op. 57 ..... Carl Nielsen
Poco adagio
Allegro non troppo

David Randall, *clarinet*
Diane Bastian, *piano* — Robert Campbell, *percussion*

INTERMISSION

Demonstration of "Notes Inégales" by Professor Ralph G. Laycock et al.

Deus In Adjutorium, Psalm 69 ..... de Lalande

ALTO AND BARITONE

Deus in Adjutorium meam intende	Make haste O God to deliver me
Domine ad adjuvandum me festina	O Lord make haste to help me

CHORUS (in five parts)

Confundantur et revereantur qui quaerunt animam meam	Let them be confounded that seek after my soul

BASS

Avertantur retrorsum avertantur et erubescant qui volunt mihi mala	Let them be turned back and put to confusion that desire my hurt

ALTO AND TENOR

Avertantur statim erubescentes qui dicunt mihi Euge	Let them be turned back for a reward of their shame that say "Aha"

SOPRANO AND SOPRANOS

Exultent et laetentur in te	Let all those that seek Thee
Omnes quaerunt te	Rejoice and be glad in Thee
Et dicant semper magnificatur	And let such as Love Thy Salvation
Dominus qui diligunt salutare tuum	Say constantly "Let God be magnified."

CHORUS

Ego vero Egenus et pauper sum — But I am poor and needy
Deus adjuvame — O God, make haste unto me

SOPRANO AND CHORUS

Adjutor meus et liberator meus estu — Thou art my help and my deliverer
Domine ne moreris — O Lord, make no delay.

CHAMBER ORCHESTRA
SOLOISTS AND COLLEGIUM MUSICIUM

NOTE INÉGALES

"Notes inégales (unequal notes) is a term denoting a performance practice prevalent during the middle and late baroque musical era, particularly in music of French composers around the turn of the XVIIIth century. It refers to the employment, in performance, of rhythmic values different than those actually notated, usually by lengthening notes falling on the pulse and shortening those before the next pulse, though the reverse pattern was also sometimes used.

Though a good deal of information has come down to us regarding this custom, the extent of its usage and the degree of alteration of the rhythmic values remains the subject of much investigation and even controversy. Our purpose this evening is to demonstrate "notes inégales" in a performance of a sacred work by a composer known to have been familiar with the practice and whose score reveals evidences hinting at its possible use in some of the movements thereof.

—Ralph G. Laycock

PERSONNEL

CHAMBER ORCHESTRA

Violins
Valoy Christensen
Concertmistress
Wayne Wood
Kathy Young
Larry Shumway
Dale Johnson
Teresa Sanders
Virginia Philips

Violas
Dan Blakeslee
Terry Hill

Cellos
Janet B. Jensen
Mary Beth Hansen

Bass
Carrie Jacobs
David Ward

Flutes
Nancy Hart
Helen Carey

Oboes
Martha Craig
Jerol Clark

French Horns
Yeo Bai Lee
Richard Lacey

COLLEGIUM MUSICUM

Sopranos
Karen Smith
Joyce Kell
Mary Bodine
Heather McMaster
Linda Jean Miller

Altos
Christina Politis
Patricia Christensen
Margaret Hyatt
Marcia Green

Tenors
Wallace McCloy
Howard Johnson
Michael Moody

First Basses
Owen Bingham
Yeo Bai Lee
Noel Twitchell

Second Basses
Wendell Carpenter
Calvin Bartholomew
Wilfred Griggs

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Thursday — May 13, 1965
1964-65 Series — No. 123

PROGRAM*

I

Quartet in G Major, op. 18 no. 2 ..... Beethoven
Allegro
Adagio cantabile
Scherzo: Allegro
Allegro molto quasi presto
Cynthia Vance, violin Terry Hill, viola
Teresa Sanders, violin Leta Boyer, cello

II

Quintet in E^b Major, op. 42 ..... Schumann
Allegro brilliante
Virginia Philips, violin Wayne Wood, viola
Larry Shumway, violin Mary Beth Hansen, cello

III

Trio Sonata in F Major, op. 1 no. 2 ..... Corelli
Adagio
Allegro
Adagio
Allegro
Cherlyn Olson, violin Kathy Bird, cello
Jan Morley, violin Mary Beth Reynolds, harpsichord

IV

Violin Duets ..... Bartok
Dancing Song
Rumanian Whirling Dance
Sadness
New Year's Song
The Fly
Ardeliana
Kathy Young, violin Anne Workman, violin

*Jacob Box, coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — May 14, 1965
1964-65 Series — No. 124

PROGRAM*

I

Concerto in E Major ..... J.S. Bach
Allegro

Teresa Sanders, violin
Mary Beth Reynolds, piano

II

Partita No. 2 in B minor ..... J.S. Bach
Sarabande
Double

Kathy Young, violin

III

Concerto in A minor ..... J.S. Bach
Allegro moderato

Virginia Philips, violin

IV

Sonata No. 5 in A Major .....Handel
Larghetto
Allegro
Adagio
Allegro

Kathy Young, violin
Mary Beth Hansen, cello
Claire Hendrix, harpsichord

* Jacob Box, coordinator

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

3:00 p.m.
Saturday, May 15, 1965

Recital Hall
Harris Fine Arts Center

STUDENTS OF BERYL SMILEY

PROGRAM

My Mother Bids Me Bind My Hair ..... Haydn
Silent Noon ..... Williams
Helen Olsen, soprano
Janet Larsen, piano

Star Vicino ..... Rosa
Open Thy Blue Eyes ..... Massenet
Alora Millett, soprano
Janet Larsen, piano

Beneath a Weeping Willow's Shade ..... Hopkinson
Sapphische Ode ..... Brahms
The Days of Spring ..... Becker
Carol Bates, contralto
Cynthis Tuss, piano

Selve Amiche ..... Caldara
Were My Song with Wing Provided ..... Hahn
Christina Orton, soprano
Suzanne Gardner, piano

Tu lo Sai ..... Torelli
Who is Sylvia ..... Schubert
The Road Home ..... Strickland
John Tanner, baritone
Keith Rowley, piano

Non so piu, from Marriage of Figaro ..... Mozart
Into the Night ..... Edwards
Andrea Bowers, mezzo-soprano
Janet Larsen, piano

Chi vuol la zingarella ..... Paisiello
Maman, dites moi ..... arr. Weckerlin
I Can't Be Talkin' of Love ..... Duke
Leanna Macintosh, mezzo-soprano
Janet Larsen, piano

Danza, danza, fanciulla gentile ..... Durante
Plaisir d'amour ..... Martini
Kitty from Coleraine ..... Irish Folksong
Robert Larsen, baritone
Bob Shed, piano

Now is the Month of Maying ..... Morley
Pintemps qui commence, from Samson and Delilah .....
Saint-Saens
American Lullaby ..... Rich
Pamela Harrison, contralto
Lillian Dixon, piano

Lass with the Delicate Air ..... Arne
O mio babbins caro ..... Puccini
Solveig's Song ..... Grieg
Connie Brooks, soprano
Karin Ballantyne, piano

The Trumpet Shall Sound, from The Messiah ..... Handel
Ich grolle nicht ..... Schumann
Shenandoah ..... Dougherty
Dennis Miner, baritone
Wallace McCloy, piano

Two Songs for Contralto, Viola, and piano ..... Brahms
1. Gestillte Sehnsucht
2. Geistliches Wiegenlied
At the Well ..... Hageman
Anne Farnsworth, contralto
Grace Farnsworth, piano

Pastorale ..... Carey
Mi chiama nomie Mimi, from La Boheme ..... Puccini
Floods of Spring ..... Rachmaninoff
Phyllis Olson, soprano
Joan Cunningham, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

M'JEAN SOUTH, *Pianist*

student of Reid Nibley

in

SOPHOMORE RECITAL

7:00 p.m.
Monday, May 17, 1965

Recital Hall
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 126

PROGRAM

I

Prelude and Fugue in C# minor ..... J. S. Bach

II

Sonata in A Major, op. 2, no. 2 ..... Beethoven

Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

III

Waldesrauschen (Forest Murmurs) ..... Liszt

IV

Nocturne ..... Barber

V

Scherzo-Valse ..... Chabrier

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday May 17, 1965

1964-65 Series No. 127

PROGRAM*

I

String Quartet No. 2 ..... Charles Naylor
Adagio
Andantino
Lento
Allegro
Valoy Christensen, violin Margaret Vance, viola
Linda Green, violin Janet B. Jensen, cello

II

Three Short Piano Pieces ..... Charles Naylor
VerLynn Roberts, piano

III

Sonata in E Major, op. 1 ..... Beethoven
Allegro
Russell Blake, piano

IV

Impromptu in F# Major, op. 36 ..... Chopin
Janet Pitts, piano

*Jacob Bos, coordinator

BRIGHAM YOUNG UNVIERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

presents

JANET B. JENSEN, *Viola da gamba*

assisted by

Kathleen Brunson, *Harpsichord*

coached by Homer Wakefield

in

SENIOR RECITAL

7:00 p.m.
Saturday, May 22, 1965

Museum, E-400
Franklin S. Harris
Fine Arts Center

1964-65 Series, No. 130

PROGRAM

Suite in A minor (1692) ..... Schenk

Preludium
Fantasia
Gavotte
Rondeau
Bourree
Menuet I
Menuet II
Gigue

Five Old French Dances ..... Marais

La Provencale
La Musette
Rondeau
Le Basque
La Matelotte

Sonata for Viola da Gamba Solo ..... Abel

Adagio
Allegro
Minuet

Sonata in G minor ..... Handel

Andante larghetto
Allegro
Adagio-Allegro

Trio Sonata ..... Corelli

Grave
Allegro
Vivace
Allegro

Wayne Wood, *violin* Virginia Philips, *violin*
Diane Bastian, *harpsichord*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MICHAEL CANNON, Pianist

in

FACULTY RECITAL

8:15 p.m.
Monday, August 9, 1965

Recital Hall
Harris Fine Arts Center

1964-65 Series, No. 131

PROGRAM

Toccata in E minor ..... J. S. Bach

Grand Sonata No. 3 in B flat major (Posthumous) ..... Schubert

Molto moderato

Andante sostenuto

Scherzo

Allegro ma non troppo

INTERMISSION

Ballade No. 4 in F minor, Op. 52 ..... Chopin

Intermezzo in E minor, Op. 119, No. 2 ..... Brahms

Rhapsody in E flat major, Op. 119, No. 4 ..... Brahms

Hungarian Rhapsody No. 11 ..... Liszt

Etude No. 10 in F minor ..... Liszt

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

DEPARTMENT OF MUSIC

TWENTY-FIRST ANNUAL

Summer Music Clinic

SOUVENIR PROGRAM

(1964-65 Series, Nos. 132, 133, 134, 135, 136, 137)

Harris Fine Arts Center, Provo, Utah

July 26-August 7, 1965

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Brigham Young University
Salt Lake Music Company

MUSIC DISPLAYERS

Keynote Music Service, Los Angeles, California
Pearce Music Co., Salt Lake City, Utah
Salt Lake Music Co., Salt Lake City, Utah

PROGRAM (No. 132)

Wednesday, July 28, 8:15 p.m., Recital Hall, Harris Fine Arts Center

FACULTY ARTISTS

Sonata No. 12 in F Major ..... J. Pezel

Larry Bastian, Trumpet
Ray Hicks, Trumpet
Carson Sharp, Trombone
John Ward, Bass Trombone
Richard Ballou, Horn

Trio Sonata in D Minor ..... Loeillet
Allegro
Largo
Allegro

Ralph Gochnour, Flute
Darrel Stubbs, Oboe
Lynn Shurtleff, Cello
Diane Bastian, Harpsichord

Solo Sonata in G Major ..... J. F. Abel
Adagio
Allegro
Minuetto

Janet Jensen, Viola da Gamba

Solo Sonata in A Minor ..... J. S. Bach

Jo Marcune, Flute

Five Old French Dances ..... Marais

L'Agreable
La Provencale
La Musette
La Matelotte
Le Basque

David Dalton, Violist
Maxine Cameron, Piano

3rd Horn Concerto in Eb ..... Mozart

Romanze
Rondo

James Brague, Tuba
Connie Kirkman, Piano

Three Pieces for Brass Quintet ..... J. Pezel

Intrade
Sarabande
Bal

PROGRAM (No. 133)

Friday, July 30, 8:15 p.m., Concert Hall, Harris Fine Arts Center

THE DIRECTORS BAND

Ralph G. Laycock, Director

American Minstrels, Concert March ..... Howard and Kepner

All Through the Night ..... Arranged by Nestico

Fanfare and Rondo ..... Velke

☆☆☆☆☆☆

FACULTY WOODWIND QUINTET

Passacaille ..... A. Barthe

Presto ..... J. Haydn

Ralph Gochnour, Flute
Darrel Stubbs, Oboe
Anna Rose Lavader, Clarinet
Richard Ballou, Horn
Jacob Bos, Bassoon

THE DIRECTORS BAND

The Battell ..... Byrd-Jacob
- i. The Souldiers' Summons
- iv. The Trumpetts
- vii. The Flute and the Droome
- viii. The Marche to the Fighte
- x. The Buriing of the Dead
- xi. The Galliarde for the Victorie

Andante and Allegro ..... Barat-Marsteller
Carson Sharp, Trombone Soloist

Dirge ..... Starer

Latin Reverie ..... Farrell

A Plaything for Band ..... Grass

PROGRAM (No. 134)

Wednesday, August 4, 8:15 p.m., Joseph Smith Auditorium,
Joseph Smith Building

SMALL ENSEMBLE CONCERT

Choral Toccata "Ein Feste Burg" ..... Paul Müller
Gordon Keddington, Organ Soloist
Ray Hicks, Trumpet
Paul Halverson, Trumpet
Carson Sharp, Trombone
John Ward, Bass Trombone

Rondo Capriccioso ..... Robert Russell Bennett
Flute Quartet
Claudia Dayton
Christina Nibley
Jewelene Ryan
Jo Marcune

Matona, Lovely Maiden ..... Orlando di Lasso

CLINIC VOCAL ENSEMBLE

Herzliebs Ter Jesu, was hast du Verbrochen ..... Cruger

Fugue ..... Bach
John Burton, Trombone
Jerry Lowe, Trombone
Alan Johnson, Trombone
Morris Told, Trombone

Concerto in G Major ..... Vivaldi-Bach
Allegro

Clay Christensen, Organ Soloist

Concerto in D Major ..... Haydn
Vivace

Philip Lowe, Piano, Solo Contest Winner
Mrs. Barbara Lowe, Assisting

Norwegian, Op. 35, No. 3 ..... Grieg

Sylvia Dunkley
Claudia Laycock

Rondo ..... Tcherepnin

David Lamb
Cheryl Oliver

Sarabande and Allegro ..... Handel

Clarinets
Kathy Kennard
Keith Smith
Joe Andrus
Daleen Shurtleff
Steve Olson
Jon May

Alto Clarinet
Kaye Hammond
Linda Gray
Contra Bass Clarinet
Frances Swasey

Divertimento in Bb ..... J. Haydn

Woodwind Quintet
Claudia Dayton, Flute
Martha Oliphant, Oboe
Steve Olson, Clarinet
Scott Dorton, Bassoon
Eric Sanderson, Horn

Sonata ..... Corelli
Vivace
Adagio
Allegro
Presto

Kevin Rollins, Violin
Sylvia Dunkley, Violin
Linda Christenson, Cello

Quartet in D Major ..... Borodin
Allegro Moderato

Joan Larsen, Violin
Tamara Nielson, Violin
Janet Smith, Viola
Stanley Green, Cello

La Oracion del Torero (The Prayer of the Toreador ..... Turina

Craig Rollins, Violin
Roland Monson, Violin
Julia Lawrence, Viola
Robert Englund, Cello

Entrata Festiva, Op. 93 ..... Flor Peeters

Processional and Recessional ..... Flor Peeters

Gordon Keddington, Organ Soloist
Ray Hicks, Trumpet
Paul Halverson, Trumpet
Tom Jones, Trumpet
Earl Thomas, Trumpet
Carson Sharp, Trombone
John Ward, Bass Trombone
Craig Paxman, Timpani

PROGRAM (No. 135)

Thursday, August 5, 8:15 p.m., Concert Hall, Harris Fine Arts Center

CLINIC CHAMBER PLAYERS

David Dalton, Director

Concertino No. 5 in Bb Major ..... Pergolesi
- Largo
- Presto
- Adagio affettuoso
- Allegro moderato

Concerto grosso in E Minor ..... Handel
- Larghetto
- Andante
- Allegro
- Polonaise: Andante
- Allegro ma non troppo

☆☆☆☆☆☆

SYMPHONY ORCHESTRA

Crawford Gates, Conductor

Chorale Prelude from "Wachet Auf" Cantata no. 140 ..... J. S. Bach

Symphony no. 8 in B Minor "Unfinished" ..... Schubert
- Allegro Moderato

Through the Looking Glass, Suite (1923) ..... Deems Taylor
- Dedication
- Jabberwocky

CLINIC CHORUS

Ralph Woodward, Director

Requiem, Op. 48 ..... Fauré

Deanne Brown, Soprano
Maughan McMurdie, Baritone

Introit and Ryrie (Grant them rest eternal)

Grant them rest eternal, O Lord, and let light perpetual shine upon them.

Hymns shall become thee, O God in Zion, and to thee shall new vows be paid in Jerusalem.

Hear thou my prayer, O Lord God; unto thee shall all flesh come.

Lord, have mercy upon us.

Christ, have mercy upon us.

Grant us thy peace.

Offertorium (Offertory)

O Lord God Jesus Christ, thou all-glorious King, deliver thou the souls of thy servants from earthly bondage, and from the death of this mortal flesh; from death's dark valley, and from the shadows of the deep abyss. O Lord, our God, be thou merciful; save thou them from lasting darkness.

Unto thee we offer, Lord, this sacrifice, unto thee this prayer and praise; do thou receive it for those beloved and honored whom we bless this day, whose memory we recall; Lord, let them pass from the death of the body to life eternal, as of old thou didst promise unto Abraham and his seed. Amen.

Sanctus (Holy, Holy, Holy)

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord, Hosanna in the highest.

Die Jesu (Blessed Jesus)

Blessed Jesus, Lord and God, grant them thine eternal rest.
Gentle Shepherd, lead them now through this darkness to thy Day;
To thy Life that knows no death,
To thy Time that knows no end,
To that Home that ends the way.
Blessed Jesus, Lord and God, grant them thine eternal rest.

Agnus Dei (Lamb of God)

Lamb of God, that takest away the sins of the world, grant them eternal rest.

Let light eternal shine upon them forever with thy blessed servants, for that thou art gracious, Lord, for that thou art good.

Rest eternal grant them; let light perpetual shine upon them.

Libera me (Deliver me)

Deliver me, Lord, from death eternal upon that day of terror, upon that day of trial; then shall heaven and earth be moved, be consumed together, for thou shalt come upon the earth in judgment.

Trembling, I stand before thee and wait in fear till judgment shall come upon the earth and men shall know thine anger.

Day of wrath and doom impending! Death then is struck and all creation wakes. Day of wrath and day of sorrow; Great the waking, exceeding bitter.

Rest eternal grant them, Lord; let light perpetual shine upon them.

Deliver me, O Lord, deliver me.

In paradisum (In paradise)

In paradise be thou received of angel hosts, thy coming attended by all the blessed martyr throng, thy pathway guided into the holy city, Jerusalem. May the chorus of angels there receive thee; and with Lazarus, blessed of Abraham, Lazarus, once a beggar, now comforted of Abraham, be thine eternal rest.

. . . . Translation and paraphrase by Mack Evans

PROGRAM (No. 136)

Friday, August 6, 8:15 p.m., Concert Hall, Harris Fine Arts Center

CADET BAND

Wes Barry, Director

March, Bandland Fiesta ..... Akers

Adagio and Allegro ..... Corelli

Seascape ..... Osser

Processional March ..... Wagner
(Arranged by Egmann)

Riders in the Sky ..... Jones
(Arranged by Cacavas)

☆☆☆☆☆☆

STRING ORCHESTRA

Ormon R. Weight, Director

Air for Strings ..... J. S. Bach

Traumerei ..... Schumann

From a Teenage Diary ..... Nibley
- Back to School
- First Date
- Tardy Bell
- After the Prom
- School's Out

Old Folks at Home ..... Arranged by Busch
This number is dedicated to Herald R. Clark, a great friend and supporter of music.

Short Overture for Strings ..... Berger

PROGRAM (No. 137)

Saturday, August 7, 7:30 p.m., Concert Hall, Harris Fine Arts Center

CONCERT BAND

Ralph G. Laycock, Director

Passacaglia in C Minor ..... Bach-Chidester

The Good Daughter, Overture ..... Piccini-Osterling

Latinette ..... Giacco

Diversion ..... Grundman

Procession of the Sardar ..... Ippolitov-Ivanov—Egmann

☆☆☆☆☆☆

SYMPHONIC BAND

James Neilson, Director

Concert March, Minutemen ..... Pearson

Festive Overture ..... Shostakovich

Second Suite for Band ..... Jager
Ballade
Scherzo

Concert March, Capitol Hill ..... Carter

Enigma Variations ..... Elgar
Theme, Variations I, IV, V, XI, IX, XIV - Finale

DIRECTORS BAND PERSONNEL

Ralph G. Laycock, Conductor

PICCOLO
Ralph L. Gochnour

FLUTES
Jo Marcune
Jewelene Ryan
Merriola Christman
Judy Glantz
Colleen Carey
Deanna Durham

CLARINETS
Anna Rose Laveder
Stan Schmutz
Stephen Skarda
Judy Asay
R. Susan Goldstein
Dan Giullian
Lynn Stout
Keith Smith
Judy Hinch
Cheryl Oliver
Kathy Kennard
Rosemary Ridge
Jan Jensen
Chris Olson

OBOES
Darrel Stubbs
Wayne Potts
Eb CLARINET
Edwin E. Biggs

ALTO CLARINETS
Linda Gray
Kaye Hammond
Steve Olson

BASS CLARINET
Val D. Jones

CONTRA BASS CLARINETS
Frances Swasey
Ernest Hale
Robert H. Campbell

BASSOONS
Alex Sutherland
Richard Wright
Betty McNabb

ALTO SAXOPHONES
Lew Swain
Suzan Bangerter

TENOR SAXOPHONE
Vern Swartz

BARITONE SAXOPHONE
William F. Howe

CORNETS and TRUMPETS
Larry Bastian
Ray Hicks
Robert Bray
Cornelia Madsen
L. D. Mangelson
Ron Griggs
C. Roy Ferrin
Earl D. Thomas

FRENCH HORNS
Paul J. Halversen
Robert D. Frankovich
Ronald L. Knudson
Carolyn Hennings
Claude Richards

TROMBONES
Carson Sharp
Boyd M. Hunter
Gene Slayter
Lurae A. Brinkerhoff
John E. Ward
Grant Erickson

BARITONES
Marriner L. Beckstead
Barbara C. Mengel

TUBAS
Dallin S. Nielsen
James Bragne

PERCUSSION
David Vincent
Paul W. Hancock
Barry Jensen
Vonni Hiss

TIMPANI
Karen Baird

SYMPHONY ORCHESTRA PERSONNEL

Crawford Gates, Conductor

FLUTE
*Claudia Dayton
Christina Nibley
JoAnn Johnson
Linda Laycock

OBOE
*Martha Oliphant
Wayne Potts
Eileen Dayton

ENGLISH HORN
*Royden Britsch

CLARINET
*Richard Price
David Walter
Jon May

BASSOON
*Tonia Marcune
Margo Eatough
Scott Dorton

HORN
*David Bartholomew
Eric Sanderson
Jean Walter
Lorraine Shields

TRUMPET
*Ron Keith
Mike Armstrong
Kent McMackin
Terry Blocker

TROMBONE
*Richard Ross
Morris W. Told
Alan Johnson

TUBA
*Russell Donkin

PERCUSSION
*Gary McClellen
Paul Nibley
Nancy Jorgensen
Harold Hendrickson
M. Recia Johnson

VIOLIN I
*Joan Larsen
Tamera Nielsen
Lynn Lundstrom
Roland Monson
Kathleen Rappleye
Linda K. Haldeman
Sally Jones
Dee Ann Sappington
Beth Mecham
Jim Hubbard
Nancy Flint

VIOLIN II
*Craig Rollins
Ted Ashton
Conrad Dunn
Sylvia Dunkley
Betty Jeanne Gunn
Chad Murdock
Claudia Laycock
Val Steed
Stephanie Skandros
Christine Hofheins
Gerry Omer

VIOLA
**Julia Lawrence
Janet Smith
Mark Thomas
Carol Lamm
Geoff Lamb
Ray Blatter

CELLO
**Janet Jensen
**Jannene Lamm
Bob Englund
Stanley Green
Diane Kirkham
Claudia Cutler
Linda Christensen
Anne Monson
Lee Vance
Kathleen McGee
Sage Lunt
Nancy Jacobson

BASS
**Lars Yorgason
David Adams
Dixie Lee Bryner
William Everett
Barbara Hart
Jerry Jackman
Scott Potter
Paul Christensen

**Clinic Section Leader
*Principal

CLINIC CHAMBER PLAYERS

David Dalton, Director

VIOLINS
Ted Ashton
Conrad Dunn
Joan Larsen
Lynn Lundstrom
Roland Monson
Tamera Nielsen
Gerald Omer
Craig Rollins

VIOLAS
Julia Lawrence
Janet Smith

CELLOS
Robert Englund
Stanley Green

BASS
David Adams

HARPSICHORD
Lynn Shurtleff

CLINIC CHORUS PERSONNEL

Ralph Woodward, Director

SOPRANOS
Ellen Anderson
Julie Anderson
Nikki Atkinson
Deanne Brown
Joan Bruno
Caroline Bundleis
Erlene Calloway
Susan Chapman
Dawn Christenson
Louise Clinton
Marilyn Dinger
Patricia Facer
Kathy Gallagher
Mary Ann Griffiths
Gloria Groberg
Martha Hales
Jo Marie Hall
Lynn Hannigan
Barbara Hansen
Judith Hartley
Barbara Hatch
Craig Howe
Norma Howe
Elsie Hubbard
Jean Hubbard
Becky Irvin
Susan Izatt
Dawn Johnson
Dawn Jones
Karma Kidd
Marcia Lewis
Susan Martin
Kathy Matheny
Janice Myers
Susan Palmer
Linda Poland
Barbara Pulley
Karalue Randley
Janice Schell
Pennie Scott
Karen Smith
Ann Smyth
Sonya Sue Sudweeks
Peggy Swenson
Christine Timothy
Carol Warwood
Kristean Watters

Mary Weaver
Barbara Webster
Judy Willis

ALTOS
Vicki Ballou
Diana Bingham
Jeanne Black
Julia Bogh
Deena Bond
Rena Bowring
Burnie Button
Candi Carlberg
Sylvia Christensen
Dusty Collings
Bruce Colton
La Rayne Dayton
Rosemary Dunn
Sue Evans
Bonnie Fox
Marsha Grosscup
Arleen Hall
Margarette Hall
Mary Hall
Lief Hansen
Kathy Hawkins
Marcia Hughes
Elaine Jackson
Phyllis Jenson
Shirley Johnson
Bonnie Jones
Carney Mane Kan
Birdene Keddington
Janice Keeler
Bernadette Kienney
Gayle Lancaster
Janee Lewis
Barbara Lowe
Bobby Lowe
Jerry Lowe
Philip Lowe
Karrol Lyman
Chris McGlinch
Heidi McKenzie
Debbie McMillan
Susan Morrison
Annette O'Donnal
Kathy Palmer
David Parry
Shirlene Peterson
Cleova Peterson
Shirlene Peterson
Susan Pursley
Rebecca Richards
Cheryl Ryan
Dana Smith
Elaine Swenson
Max Swenson
Linda Toman
Cynthia Tuss
Cosette Vance
Jackie Vaughn
Kory Vincent
Cheryl Walker
Dianne Wardell
Sherry Warner
Geniel Webb
Katy Weston
Andrea Zink

TENORS
Linda Acord
Hal Allen
Peter Bartmus
Nancy Bofird
John Borrowman
Ray Carlton
David Christensen
Ray Elliot
Kirk Garvin
Victor Gordon
Philip Graviet
Paul Gregoire
Jay Harding
LeRoy Heaton
Mike Holcomb
Edgar Jones
Arden Kerr
Danny Langton
Brent Lind
Rand Marcus
Lyle Moss
Michael Nibley
Tom Nibley
Nancy Obore
Gary Olson
Bruce Palmer
Robert Rhiem
Dave Sargeant
Marvin Smith
Ron Stark
Douglas Stevens
Ned Waite
Steven Woodland
Des Yarrington

BASSES
Arrel Allen
Richard Armstrong
Terry Benevert
Ray Blatter
Dennis Burton
John Burton
Jim Christie
Ronald Cottrell
Steve Francom
Blair Gleed
Charles Gray
Robert Grow
Nelson Hatch
Richard Hinton
David Hughes
Richard Hunter
Steve Jackman
Brent Jones
Edgar Jones
Tom Jones
David Lamb
Lamar Laws
Chris Laycock
Paul Losee
Mike Machado
Alan Nielsen
Doug Nielsen
Dan Orgill
Cliff Perkins
Raymond Perkins
Cliff Peshell
Steve Randall
Paul Rasband
Vincent Redd
Scott Roberts
Lou Slater
Ronald Smith
Courtney Syme
Earl Thomas
Bruce Warner
Bryce Wilson
Robert Wing
Wayne Winters

CADET BAND PERSONNEL

Wes Barry, Director

FLUTES
Ann Smith
Ann Brockbank
Deana Bord
Janice Meyers
Dusty Colilngs
Vickey Bevan
Carol Warwood
Julie Anderson

CLARINETS
Marcia Hughes
Janice Shell
Sheryl Walker
Marvin Smith
Janel Lewis
Linda Tolman
Mike Holcomp
Arlene Hall
Sheryl Ryan
Jean Hubbard
Craig Howe
Vincent Redd
Jo Ann Bruno

OBOE
Peggy Swenson

ALTO SAXOPHONES
Lance Robert
Mary Hall
Margarette Hall
John Nielsen

TENOR SAXOPHONES
Debbie McMillen
CORNETS
Bobby Lowe
Robert Phien
Mike Wilde
Victor Gordon
Richard Martin
Randy Richards
Gary Olson
Bruce Colton

FRENCH HORNS
Hugh Syme
Louise Dinton
Mary Spencer
Ken Hoefner
Leif Hanson
Paul Rasband
Barbara Pulley
TROMBONES
Mike Ostler
Ray Carlton
Max Swensen
Steven Woodland
Robert Mack
Philip Gaquiet

BARITONE
John Barry

TUBA
Kirk Garvin

PERCUSSION
Peter Bartmus
Candy Carlberg
Kim Burton

STRING ORCHESTRA PERSONNEL

Ormon R. Weight, Director

FIRST VIOLINS
DeeAnn Sappington
Concertmistress
Linda Karel Haldenan
Gerald Omer
Conrad Dunn
Stephanie Skandros
Nancy Flint
Jim Hubbard
Beth Mecham
Kathleen Rappleye
Val Steed
Christine Hofheins
Charles Gray
Ilene Pope
Michael Nibley

SECOND VIOLINS
Kevin Rollins, *Principal*
Sylvia Durkley
Chad Murdock
Claudia Laycock
Daniel Orgill
Kristin Keddington
Susan Izatt
Jeanne Black
Bernadette Kimmey
Martha Hales
Susan Palmer
Dan Giullian
Marjorie Ricks
Brent Jones

VIOLAS
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Anne Monson
Kathleen McGee
Linda Christensen
Lee Vance
Sage Lunt
Nancy Jacobsen
Claudia Cutler

BASSES
Jerry Jackman, *Principal*
Dixie Lee Bryner
William Everitt
Barbara Hart

CONCERT BAND PERSONNEL

Ralph G. Laycock, Director

FLUTES
Kory Vincent
Sylvia Spears
Nikki Atkinson
Mary Weaver
Kathy Lee
Kathy Matheny
Susan Morrison
Becky Irvin
Connie Stewart
Pennie Scott
Dawn Christensen
Kathy Hawkins
Vernessa Pulley

CLARINETS
Ronald Smith
Kristean Watters
Frank Musgrave
Robert Wing
Barbara Hanson
Sylvia Christensen
Bobi Jo Warner
Erlene Callaway
Rena Bowring
Neil Orme
Sonya Sue Sudweeks
Bonie Jones
LaRayne Dayton
Janice Keeler
Susan Pursley
Elain Jackson

OBOES
Ken Hill
Christine Heinz
Susan Chapman
Katy Weston
Kortney Stirland

BASS CLARINET
Ron Stark

CONTRA BASS CLARINET
Ernie Gene Hale

BASSOONS
Diana Bingham
Andi Zink

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Connie Fox
Charlene Smith
Bruce Warner

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David Hughes
Burnie Button

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Susan Martin
Les Washburn
Gary Williams
Kenneth Flack
William Jay Sorbe
Vance Gibson
Terry Hixson
Lynn Hannigan
Steven Hofheins
Bruce Palmer
Ned Waite
Scott Roberts
Stephen Jackman

FRENCH HORNS
Thomas Nibley
David Parry
Wendy Rawson
Ray Elliott

TROMBONES
David Christensen
Wayne Winters
Steve Francom
Chris Laycock
Preston Wakefield
Arden Kerr
Dennis Cardon
Jim Christie
Paul E. Gregoire
Kent McMackin

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Robert Grow
Don Kirk
Lyle Moss

TUBAS
Douglas Stevens
Mike Stanberry

PERCUSSION
Dennis Langton
David Vincent
Barry Jensen
Vonni Hiss
Sherry Werner

SYMPHONIC BAND PERSONNEL

James Neilson, Director

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Colleen Carey
Claudia Dayton
Deanna Durham
Judi Glantz
Jo Ann Johnson
Linda Laycock
Christina Nibley
Linda Poland
Jewelene Ryan

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Richard Price
Cheryl Oliver
David Watter
Chris Olson
Steve Olson
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Kaye Hammond
Kathy Gallagbee
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Richard Wright
Marcia Lewis

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Victor Fischer
Lew Swain
Bill Thompson
Shirley Johnson

TENOR SAXOPHONES
Terry L. Benevent
Elsie Fay Hubbard
Bob Duck

BARITONE SAXOPHONE
Nelson Hatch

CORNETS AND TRUMPETS
Jim Alverson
Emery Anderson
Mike Armstrong
Terry C. Blocker
Steven Bray
Ronald Cotrell
Tom Jones
Brent Karl Lind
Doubh Nielsen
Scott Potter
Steve Randall
Rodger Sorensen
Earl D. Thomas
Kurt Walker

FRENCH HORNS
Eric Sanderson
Jean Walker
David Bartholomew
Lorraine Shields
Claude Richards

TROMBONES
Richard Ross
Alan Johnson
Mike Machado
Morris Told
John Burton
Jerry Lowe
Paul Losee
Alan Nielson

BARITONES
Barbara Mengel
Richard Armstrong
Albert Sanderson

TUBAS
Russel King
Charles Donkin
Dallin Nielson

PERCUSSION
Paul Nibley
M'Recia Johnson
Nancy Jorgensen
Harold Hendrickson
Paul Hancock

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

STUDIO RECITAL

7:30 p.m. 1964-65 Series No. 138 E-432
Monday, August 16, 1965 Harris Fine Arts Center

STUDENTS OF FLORA NIELSEN

PROGRAM

Oh Rest in the Lord . . . . . .Mendelssohn
The Joy of Love . . . . . Martini
The Nightingale and the Rose. . . . . Rimsky-Korsakoff
Donna Groesbeck, mezzo-soprano
Dixie Reed, piano

Amarilli . . . . . Caccini
O solo mio . . . . . Capua
A Blackbird. . . . . .Head
Sheri Thomas, soprano
Dixie Reed, piano

Tis the Day. . . . . Leoncavallo
O du mein holder Abendstern. . . . . Wagner
from Tannhauser
Big Brown Bear . . . . . Mana-Zucca
Jay Michaelson, baritone
Dixie Reed, piano

Alma del core. . . . . Caldalra
Die Lotusblume . . . . . Schumann
None But the Lonely Heart. . . . . Tschaikowsky
Go 'way from my Window . . . . . .Niles
Karen Humpherys, mezzo-soprano
Dixie Reed, piano

Verborgenheit . . . . . Wolf
Che faro senza Euridice . . . . . .Gluck
from Euridice
The Daisies . . . . . Barber
Sharon Miller, mezzo-soprano
Karen Humpherys, piano